

SECRET

RECEIVED 15 JUL 1964

- 2 -

On June 1 and 2, 1964, the following information was received from the Bureau of the Census, Washington, D.C.:

**Mr. Richard B. K. McLaughlin, Director
The Munson-Williams-Procter Institute
Utica, New York**

Dear Dr. Melancthon:

Under separate cover we sent you a catalogue of our 33rd Anniversary Exhibition (how ancient can one get?), in which a reproduction appears of the Ben Shahn painting which will make its initial public appearance - with a red star, courtesy of the Museum-Williams-Proctor Institute.

Although several other institutions have expressed their disappointment, I am truly delighted that this painting will become your property.

When Mr. Murray was here, I did not give him a specific figure as Ben Shahn and I had had no opportunity to discuss the price so promptly after the delivery of the painting. However, I ventured a guess that it would be in the neighborhood of \$7000 net. The actual figure -- and a special one -- is \$7500, less 10%, which brings the price to the Institute to \$6750. Since Mr. Murray mentioned that the decision as between you and him I suppose the matter is settled. But before sending you an invoice, I would like to receive word from you to the effect that all this is satisfactory. I might say in passing that I am delighted - or shall be - when the decision is made - as I consider this the Number One painting by Ben Shahn and very appropriate for your outstanding collection of American art.

I certainly hope that I shall see you on Monday at the opening party. All the artists did themselves proud sending truly outstanding examples and the exhibition is a very exciting one. It will be so nice to see you.

During an earlier visit, I promised to send you a copy of my contribution to the Conference on the Creative Arts sponsored by Boston University. This is now enclosed. I cannot recall under what circumstances this issue had arisen at the time but found this paper with a note to the effect that I was to send it to you.

Sincerely yours,

Example

Enlèvement

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September 26, 1958

Mr. Laurence Schwackebier, Director
School of Art
Syracuse University
Syracuse, New York

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Pasadena, California
October 7, 1958

PASADENA PUBLIC LIBRARY
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Mrs. Edith Halpert, Director
Downtown Gallery
32 E. 51st St.,
New York, New York

Dear Mrs. Halpert:

Mr. Alfred Frankenstein of the SAN FRANCISCO CHRONICLE has suggested that I direct my inquiry to you.

Recently I acquired a Tuckfarber colored lithograph of William Harnett's Old Violin, replete with complete imprint identifying it as issued by this company. I note that the one reproduced in Art News, XXXIX (October 19, 1940), p. 14, appears crazed while mine appears in excellent condition.

Without a detailed description including a photograph of my lithograph is it possible for you to give me an estimate of its worth? Incidentally mine appears in a contemporary, heavy gilded frame. If there is a charge for this consideration please let me know.

Sincerely yours,

Lyle F. Perusse

Lyle F. Perusse
Supervising Librarian
Art and Music Section

P:im

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

OFFICE OF THE DIRECTOR

September 24, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

It was an excellent visit with you the other day, and I am very happy about the paintings you are lending us for our forthcoming exhibition. I have asked Budworth to collect, pack and ship them air freight and would, naturally, like to have the enclosed catalog blanks as soon as possible.

Hoping that nostalgia if nothing else will bring you this way soon, I am

As ever,



Philip R. Adams

PRA/vc

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POL

October 13, 1958

Mr. Mitchell Wilder, Director
Chouinard Art Institute
743 South Grand View Street
Los Angeles 57, California

Dear Mitch:

It was so nice to hear from you and to discover your whereabouts finally.

Your recent career appears utterly fascinating, geographically and otherwise. At least you pick spots where the climate is pleasant. I can just imagine how irritating the role of Art Doctor can be, but at least it is not a monotonous chore with a variety of "twoness" which you mentioned.

What I had in mind when I was trying to trace you is now a thing of the past, but there are so many openings in the art world today that when you get bored with the more difficult reorganization work you should find a soft berth in whatever locality you like climatically.

I have been very well impressed with Mary Black who I feel will do an excellent job. What do you think of our boy as a prospective Governor of New York State? We don't make much money in the art world, but isn't it fun to observe all the operations, to say nothing of the list of "Democrats for Rockefeller."

You are now on the mailing list and I am sending you a catalogue of our exhibition which celebrates the 33rd Anniversary of the gallery. Isn't it revolting to last so long?

I hope that you will have occasion to be in New York in the near future. It will be wonderful to see you again.

Sincerely yours,

RMH:pb

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October 2, 1958

Mr. David Selinger
Solinger & Gordon
250 Park Avenue
New York 17, N. Y.

Dear David:

I was very pleased with your impression of the Tryon Art Gallery and that you have found another spot for some of your future gifts. My recollection of the museum is somewhat dim as I have not been there since the early 'forties, but I do recall the fine impression it left with me.

Not being very bright, I cannot remember which Siperin you own. Is it MARKET IN ITALY, a gouache? Our records indicate that you bought this in December of 1950, but another notation appears to the effect that it was credited to you in March 1951. Perhaps you exchanged it. In any event, I am at a loss and would appreciate very much getting the title, size, date, and whatever information you may have so that an appraisal can be sent to you promptly.

Also, now that I am back at my routine again, after the dual Dove exhibition preparations, I shall check my stock regarding the other matter. Please be patient with me.

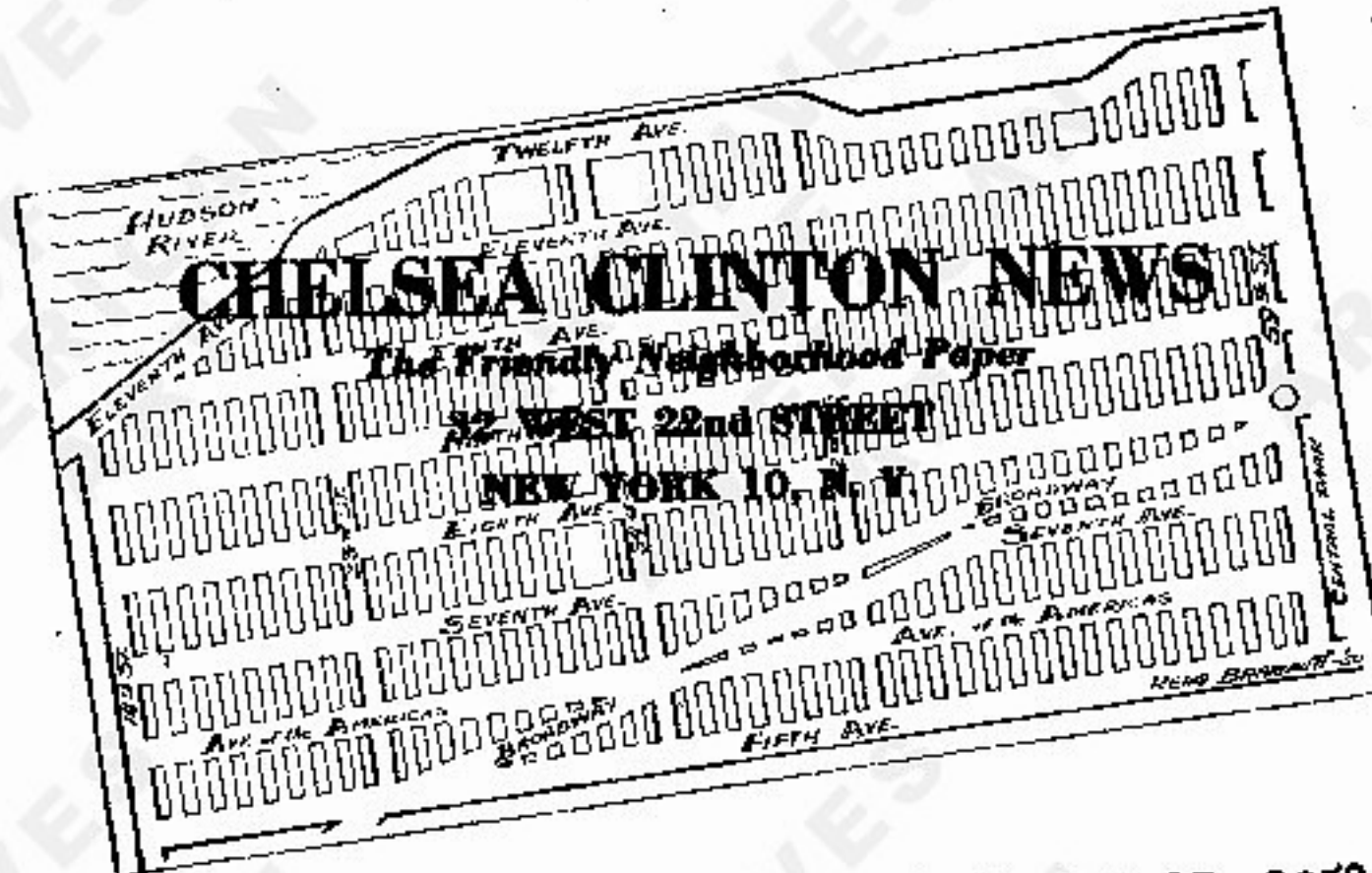
Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Telephone
ORegon 4-3838

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September 27, 1958

Art Director
Downtown Gallery
32 East 51 Street
New York, New York

Dear Sir:

Enclosed are two of my Art columns from the
Chelsea Clinton News and two clips from letters
to the Editor.

Will you be good enough to put me on your mail-
ing list for news of openings of shows and send to
me at the following address:

Carol Peters
London Terrace Towers
470 W. 24 Street
New York, New York

(I work from home.)

The Chelsea Clinton News has 20,000 readers. Many
of these readers are artists and art collectors,
and they have expressed an interest in the column
I am conducting.

Looking forward to hearing from you,

Cordially,

Carol Peters

Carol Peters
Art Reviewer

October 2, 1968

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

Quick like a flash we sent you a bill for the five drawings and four prints by Ben Shahn which you sold in the exhibition and have credited the \$500 on our books. Also, duplicate prints were sent to you as you requested.

You did not indicate how you felt about Kinigstein. For your information, I have just purchased about five, one for our Christmas show and the others for my own collection. The former is the only occasion when we can show artists not connected with the gallery. In any event, I am very eager to get your feelings in the matter.

Sincerely yours,

EGH:ph

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

October 6, 1959

Mrs. Stephen Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

No, I have not returned to Russia, and my only apology for so late an answer is the pressure of work in this madhouse.

Of course I was very sorry that we could not meet as I hoped last Monday.

Why don't you let me know a day or two ahead regarding your prospective visit so that I can set an evening aside and we can have dinner here quietly and swap travelogues.

I look forward to seeing you and Steve very soon.

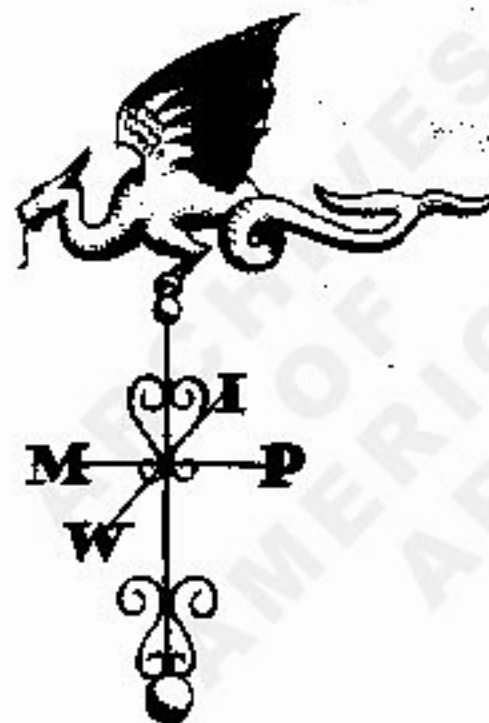
Sincerely,

ESM:pb

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE 5-6191

October 15, 1958



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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I did not get your invitation to the reception last Monday night in time to let you know that I would try to be there if I could. I was in New York on last Friday and thought, possibly, I might be staying over through Monday which did not materialize.

It would have been a marvelous opportunity to meet the fine artists who were showing in your Gallery and I regret that I could not be present.

From Mr. McLanathan's secretary I learned that he received a letter from you containing fine news and I am sure that he will be writing you in response to it when he returns to the office before the week is over.

With kindest personal regards and regret that I was unable to attend your reception last Monday, I remain

Sincerely yours,

William C. Murray
William C. Murray, President

WCM:neb

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September 25, 1958

Mr. Robert H. Davis
183 North Pitt Street
Carlisle, Pennsylvania

Dear Mr. Davis:

I am very grateful indeed for your cooperation in sending the photographs of the Schimmel carvings. I have examined these carefully and have come to the conclusion that the two smaller items -- the lion and the bird -- are really too small for museum collections. I am, however, interested in the rooster and hope that the defects are not very serious. In the photograph there seems to be some indication of a large crack rising vertically from the upper base along the path of the upper body. Also, since our sales are mostly to museums, the price range is kept relatively low, as institutions are always "broke," and we have made a practice of being most generous in our figures to them. Thus, if you think you can reduce the price of the rooster and would consider sending it on approval, with express charges collect, I shall be glad to make a decision very promptly.

Sincerely yours,

RMH:ph

AFA

October 11, 1958

Miss Jeri Walsh
Personal Secretary to
Mr. Tom Slick
Bennett Building
San Antonio 5, Texas

Dear Miss Walsh:

The gallery was closed during the summer months and I am now completing the records for the fiscal year as of September. In my follow-up folder I find a letter dated June 30th regarding a small item of \$32.95 which we had hoped would be paid by your insurance company.

Won't you please let me know whether this check has been received or whether the claim has been ignored, so that I may mark my records accordingly.

Very truly yours,

for publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

2. NEWS OF PRINTS

This periodical was originated by the Council and is the first of its kind. It is published at intervals of four months, alternating with the Print Exhibition Calendars. The first edition of 1500 copies, dated December 1957, was mailed early that month, and was exhausted long before the demand for it ceased. The second issue, dated April 1958, was printed in an edition of 1700 and mailed April 7 to museums, colleges, print clubs and workshops, artists groups, the press, and to members of the Council who had steadily increased in number by that time.

NEWS OF PRINTS is compiled as follows: About 6 weeks before publication date a postal card notice is sent to the list mentioned above, asking them to send news items before a given deadline. Meanwhile, and continuously since the previous issue, the Executive Secretary of the Council has been gathering information from every available source: American and European art periodicals, exhibition catalogs, and extensive correspondence with persons here and abroad. This material is edited, rewritten, arranged under suitable headings in various categories, then printed and mailed by a lettershop. The next issue of NEWS OF PRINTS is scheduled for October 1958. Future issues will be mailed to all Congressmen with individual memos calling attention to news items pertaining to their home state institutions and artists.

3. FILE OF GRAPHIC ARTISTS

The first complete file of names and addresses of graphic artists in the United States has been assembled by the Council. For a starting nucleus of such a file the Executive Secretary asked several leading museums which have arranged print exhibitions for some years to permit their file of artists to be copied on 4 x 6 cards at the Council's expense. The Brooklyn Museum, the Library of Congress, Cincinnati Art Museum, and the Print Club of Philadelphia cooperated.

The resulting four sets of cards were then checked against each other in the Council's office to eliminate the numerous duplications. Approximately 4000 names resulted from this sifting process. Returns by the Post Office from the first mailing to the entire list made many corrections and deletions necessary, and cleaning of the file goes on continuously.

At present there are approximately 3650 names in a real working file which has provided desired information to museums, collectors, magazines, and other interested parties, and is proving valuable in educating the art world and the public with respect to contemporary American graphic art. New names are constantly being added from current exhibition catalogs and other available sources, and artists have been requested to keep the Council informed of their changes of address. This file is available without charge for the use of Council members who wish to copy at their own expense all or some of the names for their own mailings. In addition to the initial expense incurred in compiling this file, countless working hours were needed and are being used by the Council's meager staff to maintain it and keep it up to date.

4. LIST OF FILMS ON PRINTS AND PRINTMAKING

A list of available films on prints and printmaking, originally compiled for their own use by the Junior Council and the Film Library of the Museum of Modern Art, was

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October 13, 1958

Miss Joyce Morrow, Executive Administrator
The American Institute of Graphic Arts
5 East 40th Street
New York 18, N. Y.

Dear Miss Morrow:

Thank you for your letter and your invitation to the presentation dinner on November 18th. I shall be delighted to attend.

If you can spare about twenty invitations, I shall send them to a selected group on our mailing list interested in Shahzade's outside activities.

Many thanks for your courtesy.

Sincerely yours,

RM:ph

NEW YORK 10¹ 11¹ 12¹
OFFICE OF THE DIRECTOR OF THE AMERICAN INSTITUTE OF GRAPHIC ARTS
5 EAST 40TH STREET, NEW YORK 18, N. Y.

October 13, 1958

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32 East 51st Street
New York, New York

ATTN: Mrs. Halpert

Dear Mrs. Halpert:

There is a young couple, Mr. and Mrs. Jack Greenman who live at 3905 Monticello Drive in Fort Worth, who are interested in buying a Ben Shahn. From the way they talked I gather they didn't want to pay over \$1,000. Could you send some photographs to them with prices affixed. I think they would like to know if you send paintings down on approval, who insures them, who pays the express charges, etc.

It may be easier for them if you sent the painting to the Art Center, marked to their attention. We could uncrate it and take it over to them.

Yours sincerely,



Henry B. Caldwell
Director

8 October 1958

HBC:jd

cc: Mr. and Mrs. Jack Greenman

(B.) Grants to Provide a Number of Museums with Funds to Train Future Print Curators.

As a result of investigations made in co-operation with major museums, showing the need for such training, this project will be initiated as soon as funds are in sight.

The scarcity of print curators throughout the country, which threatens to become critical in the next ten years, prompted the Council's Executive Secretary to ask each member of the Board of Directors to state his opinion of a proposal that the Council approach a foundation, requesting grants to two museums which would enable them to add to their staff a man or woman who would be given training and opportunity to acquire experience with a view toward possible future appointment as print curator or assistant. This proposal was discussed and approved at the Annual Meeting and plans are being developed to get the project under way with all possible speed. Each museum should receive \$15,000 to provide the salary for three years for the person in question and an additional grant of \$3000 to be used for travel and research on fine prints abroad. If these two test projects are successful the Council intends to grant similar means to five to seven more museums.

(C.) Promoting the Publication of Significant Manuscripts Relating to Fine Prints and Printmaking.

Important connections have been made with publishers of art books and with university presses, looking toward publication of manuscripts recommended by the Print Council. The Publication Committee reads and evaluates manuscripts submitted to the Council for consideration. It is agreed that at least three manuscripts should be published annually by the Council.

(D.) Compiling a List of All Institutional Print Collections in the United States.

A questionnaire was mailed in June to museums, university and college art departments, print clubs, et al., asking for detailed information about their collections. A report compiled from the information received will be published in the fall of 1958 and kept up to date thereafter.

(E.) First Multiple Print Exhibition, 1959: "American Prints Today."

Arrangements have been made with 16 museums in different parts of the country to show our exhibition of prints by American artists. The exhibition will open September 15, 1959 at the following 8 museums simultaneously:

Baltimore: Museum of Art
Boston: Museum of Fine Arts
Cincinnati: Art Museum
Los Angeles: County Museum
New York: Whitney Museum of American Art
Philadelphia: Museum of Art
San Francisco: Achenbach Foundation for Graphic Arts
Washington, D.C.: National Gallery of Art

Cont'd...

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Director
The Downtown Gallery
32 East 51 Street
New York, New York

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Dear Mrs. Halpert:

The Greenmans called me the other day and said they were interested in a watercolor of Shahn's and would really prefer something below \$500. I am afraid that I misunderstood them and so misinformed you. So if you have photographs of anything in this price range please send them on for their consideration.

Yours sincerely,



Henry B. Caldwell
Director

14 October, 1958
HBC/jm
cc: Mr. and Mrs. Greenman

Oct. 3, 1958

Miss Alice Davis,
Secretary for the International
Carnegie Institute
Department of Fine Arts
4400 Forbes Street
Pittsburgh 13, Pa.

Dear Miss Davis:

I would like to call your attention to #139 on
our consignment #5790, a piece of sculpture by William
Zorach, medium sandstone priced at \$2500.00. We have
sent a base for you to rest the piece on which was
specially designed by Mr. Zorach. Will you kindly have
it returned to The Downtown Gallery after the
Exhibition.

Thanking you -

Sincerely yours

John Marin, Jr.

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September 25, 1958

Rabbi Meyer M. Ahramowitz
Temple E'rith Shelom
412 East Scarritt Street
Springfield, Illinois

Dear Rabbi Ahramowitz:

When Ben Shahn returned from abroad a very short time ago, he referred all his correspondence to me as we are agents for the artists whose names appear below.

Shahn will be delighted, I am sure, to cooperate in the project you have in mind. We have only two paintings available at the moment, one of which would be rather difficult to place within an architectural scheme. I am sending you a photograph of the other. Actually it would be very difficult for the artist or for us to suggest something specific unless you could give us some idea of the architecture and some suggestion regarding the type of subject matter. Shahn's is so widely diversified that it would only be confusing were we to send a large selection of photographs, were the paintings available. You refer to a mural and also ask whether a specific painting could be created for you. May I suggest -- so that we may be in a position to be more helpful -- that you give us some idea of the sum available. Basically the reason for asking for this is related to the mural. The latter automatically runs into large sums of money and for that reason might be eliminated entirely if your fund is low. In any event I am sure that we shall find something for you, as the project is of great interest to Shahn.

As soon as I hear from you, Shahn and I can discuss the situation and make concrete recommendations.

Sincerely yours,

BGL:pb

Steve Life

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

September 28th, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have your letter of the 25th. The day before it reached me, Georgia phoned from Santa Fe. She instructed me to deliver to you THE TREE, but to return the CROSS WITH RED SKY to her in Abiquiu. I shall do so next week.

I have a Hahn trip on Wednesday, they will bring you the TREE, I understand Doris is to get a frame for it, it arrived without one.

I have already told Lawrence that the PLAIN was in its case at Hahn Bros and that you could collect it from them. All I did to it was touch in some tiny losses and spray the surface lightly.

Very truly yours,



Mrs. Sheldon Keck

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Wed Oct 16

Dear Mr. Haguet ~

I have just
reached Florida &
had a short talk
with Bill Woods
today. We would
like for you to send
down for him to see
the Demuth watercolor
of figures on the beach,
and the 2 O'Keeps,
one the tulips, a
smaller version of the

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N.Y.
MURRAY HILL 8-4737

October 10, 1968

Mrs. Edith G. Halpert
Director
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Edith:

I talked with the IBM people today and they tell me that "The Guitarist" by Max Weber is being scheduled for another show but they think maybe they can switch it so it could be included in your one man show.

If you will write to:

Mr. Tom Jones, Director
Fine Arts Department
International Business Machines Corp.
590 Madison Ave.
New York 22, N. Y.

they will check up and give you a definite answer. Mr. Jones is away on vacation at the time but will be back soon, but I would get the written application in right away.

With best regards, I am,

Sincerely,


Director and Manager.

ESB:EMM

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A NO-PROFIT ORGANIZATION
FOUNDED AND OPERATED SOLELY
IN THE INTERESTS OF THE
AMERICAN ARTIST

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Since I closed my list as of 1953,
there seems little purpose for entering.
I don't want to ~~be~~ ^{be} ~~bothered~~ try a gallery
with possibilities. Regards

October 13, 1958

Mr. George B. Culler, Associate Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

It was good to hear from you and I am delighted that you will
be in New York the week of the 20th.

Won't you please call me when you arrive and perhaps we can
arrange to get together some evening during your stay.

My best regards.

Sincerely yours,

EGM:ph

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September 25, 1958

Miss Marian Goodman, Chairman
Art Fello Committee
Walden School
1 West 88th Street
New York 24, N. Y.

Dear Miss Goodman:

I am very pleased with your enthusiasm for the Fello of 20 Prints. Because I was interested in the project, I deducted our own commission to help with it. But as you recall, I was personally less than happy about the idea of signed reproductions. There has been considerable confusion about this procedure historically. From time to time, dealers innocently sell signed reproductions as originals, and there was one instance when a big sale at Macy's was held advertising original etchings and lithographs. Many of these were originals but mixed in with the group were excellent reproductions signed by artists and hundreds of these were sold before Macy's discovered the error. Thus I have always disapproved of the idea but shall leave it to the artist to decide; since the other 19 have done so, he may be moved to do likewise.

On the other hand, I would advise him to suggest that all the prints be stamped "Reproduction from an original drawing."

No doubt you have already communicated with him about the cover design. I was tied up with a client when Mr. Allen brought up the proof but made it very clear that Shahn would have to pass on any variation in his original. I did not think he would mind having the drawing reproduced in blue or green or whatever, rather than black, but I was quite positive that he would object strenuously to somebody else's translation of it. Forgive me for sounding so harsh and apparently uncooperative, but I feel very strongly that no deviation from accepted (for very good reasons) practices should be encouraged even for charity's sake and I hope that you will appreciate my attitude as agent for the artists.

Sincerely yours,

EGH:ph

Copy to Mr. Ben Shahn

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3787

September 25, 1958

Mr. John Palmer Leeper, Director
Marion Koogler McNay Art Institute
755 Austin Highway
San Antonio 6, Texas

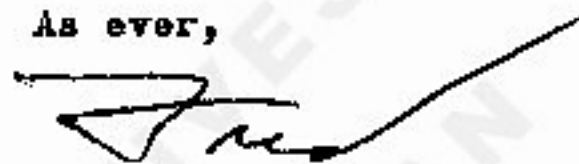
Dear John:

I am in New York to see the Doves go up and the Whitney called my attention to the silver foil background of your painting, *HARDWARE STORE*. The foil does seem to be ready to shed or wrinkle off and I hate to see the painting make the circuit of the shows. I honestly think that it ought to come back to you after the Whitney showing. I can't believe there will be as much foil on the painting background after the circuit.

Drop me a line in California. But if you agree with me, I have left word for the painting's return after the one showing. After all, it will be in your own showing, too, and I think the painting is safer so.

I wish you were here, or that we could meet one of these days.

As ever,



Frederick S. Wight

FSW:pb

Copy to The Whitney Museum of American Art

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 26, 1958

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

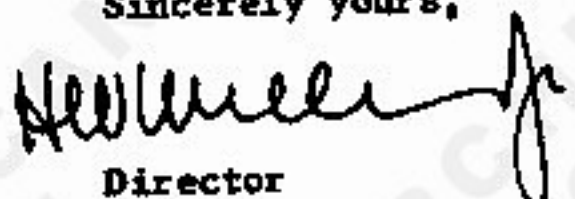
Dear Edith:

Thanks for your letter of September 23rd agreeing to
the Ben Shahn proposal.

Our truck can stop in Philadelphia and Baltimore to
pick up the paintings on its way back from New York. Let's agree
tentatively on February 1960.

We will be looking forward to the exhibition.

Sincerely yours,


Director

HW/arf

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by the published 60 years after the date of sale.

MRS. LEWIS A. TROTZKY

28 YEAGER AVE.

FORTY FORT, PA.

15 October, 1958
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

Dear Mrs. Helpert,

The picture just arrived
and is just lovely.

Since there are chips
out of the frame, I don't
think re-silvering will be
the answer.

May I see you on
Monday, Oct. 20, at 10 a.m.?
Unless I hear to the
contrary, I'll see you
then.

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Mrs. Edith G. Halpert, Director - page 2 - October 10, 1958

These paintings are placed on loan quite frequently and the Committee of the Museum of Art wishes to establish a more current and authoritative evaluation of these works so that they might be insured properly.

Since the Museum of Art is in the University of Oklahoma and is operating with State funds only, we have a very limited budget. Therefore, it would be necessary to have an estimate of your fee if there is to be a charge for this service.

I have not had the opportunity of thanking you for the time which you spent in looking at the slides of my work the last time I was in New York. It was greatly appreciated and I would like to invite you to visit our Museum the next time you are in the Southwest.

Sincerely,


John Freed,
Supervisor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 30 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith,

I am sorry that I
can say not to be able to
be present Monday evening.
I shall be out of town.

The occasion must
set several kinds of records.

Leo S. Guthman

September 25, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your very nice note. I also sent you a wire after I listened to your broadcast. I can tell you again what a big kick I got out of hearing you.

If you are serious about the gay party or for that matter, any party, I would love it. I am going to be in Washington the 26th, 27th, 28th and 29th October, leaving there in the middle afternoon so accordingly, have either the night of the 29th or the 30th. If either one of these nights fit into your plans, I would enjoy seeing you.

Had a very interesting evening last Saturday night. A man by the name of **Mort Neumann** gave a party. He really has a fantastic collection. Of course, quite light on Americans. I am certain that in your hands, some day you could convert him. The party was given for some of the Graham Fellows and Burt Tillstrom, of Kukla, Fran & Ollie gave a special performance--It was fun.

Hope all is well with you, and looking forward to seeing you the end of October.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

Leo

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POC
send cat. sent

October 9, 1958

Mr. Victor Henig
58 Lopez Avenue
San Francisco 16, California

Dear Mr. Henig:

Thank you for your letter.

I am very pleased indeed that you were impressed with Rattner's painting, **COMPOSITION - FARMSCAPE #2**, dated 1955. No doubt you are familiar with the work of this very important artist and realize how outstanding this painting is — chosen from a large group available at the time from public and private collections as well as gallery consignments from the artist. Mr. John I. H. Burr spent a great deal of time making the individual choice in each instance.

During all our years of operation (we are about to celebrate our 33rd Anniversary), we have maintained a firm one-price policy, allowing no reduction whatsoever to anyone but museums and university galleries which are entitled to 10% as public institutions. Much as I would like to cooperate with you, we cannot deviate from this policy. I might add, as a point of interest, that the figure of \$2000 on a painting this size by Abraham Rattner is considerably below his new price schedule. Also, I should like to advise you that we are always glad to arrange an extended payment plan — a common practice during recent years — with 20% as an initial payment and the balance on a quarterly or monthly basis over a period of a year. There are no charges for this service.

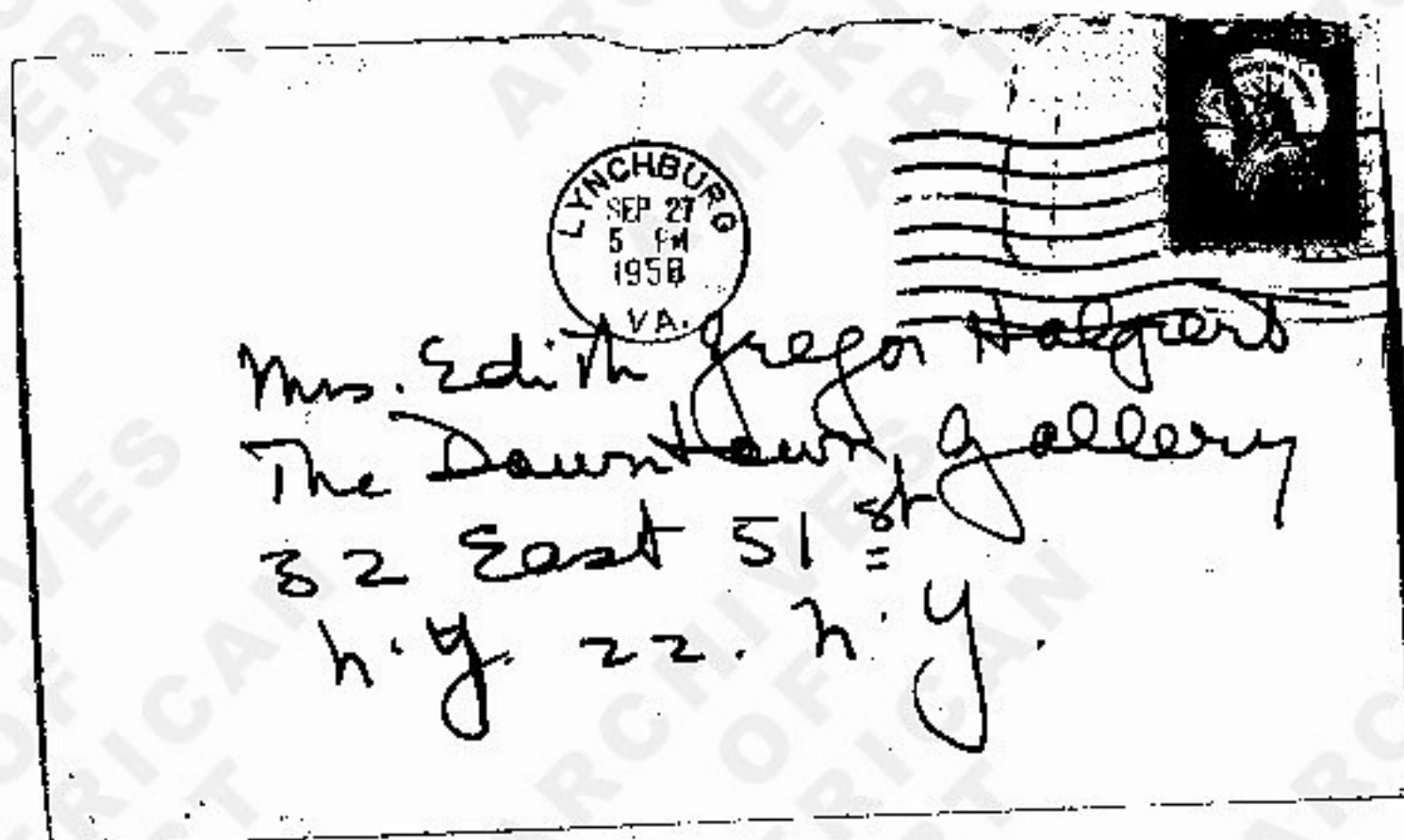
I hope that you and Mrs. Henig will decide to acquire this very handsome painting.

Sincerely yours,

EMH:pb

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September 26, 1958

Mr. Dwight Kirsch
1701 Canady Drive
Des Moines 15, Iowa

Dear Dwight:

Now that I have read an announcement of your successor, I accept the finality of your decision. Although I am very glad for you, I regret that our contacts will be reduced thereby. I hope that your declaration about "Seeing good friends" will function and that I shall have the pleasure of seeing you from time to time.

Although I have no hammock, there is always good eating in these here parts. Come and take pot luck any time or, for a more festive occasion, let me know in advance.

Sincerely yours,

Edith

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October 11, 1958

Mr. Burton K. Lewis
Brooklyn Steel Warehouse Company
1819 Flushing Avenue
Brooklyn 37, New York

Dear Mr. Lewis:

Your letter of September 29th was referred to us by William Berach, to whom it was addressed.

According to the arrangements we made with Dr. Peter Sammartino, President of Fairleigh Dickinson University, any form of publicity in connection with the sculpture in question was to be withheld until the installation shall have been completed.

At that time, the artist, the university, and the gallery will work together in planning an appropriate campaign. Then, too, we shall be delighted to cooperate with you in providing photographs or whatever material you need for any further advertising programs you may have in mind.

I shall keep in touch with you in this connection and look forward to meeting you when we are preparing the publicity.

Sincerely yours,

HCH:ph

Copy to Mr. Herald

Fairleigh Dickinson University

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

October 11, 1968

Mrs. Edna B. Landgraff
5836 Bellevue Avenue
La Jolla, California

Dear Mrs. Landgraff:

Because I have received no reply to my letter of September 20th, I wonder whether it was mailed to La Jolla after you left for Pittsburgh. Unfortunately I do not have your Pittsburgh address but hope that with the request that this letter be forwarded, it may reach you.

Won't you please let me know by return mail. A self-addressed envelope is enclosed for your convenience.

Thank you for your courtesy.

Sincerely yours,

EGH:pb
Enclosure

not to publishing information regarding sales transactions,
owners are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is published 60 years after the date of sale.

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MEMORANDUM

October 16, 1958 10

From

R. J. SAUNDERS & CO., INC.

24 STONE STREET
NEW YORK 4, N. Y.

BOWLING GREEN 9-5048

To Miss Edith B Halpert
c/o The Downtown Gallery

32 East 51st. Street,
New York, N.Y.

REFERENCE #64353

Dear Miss Halpert,

Please have the attached form letter typed on your letterhead, signed by yourself, and return to me as soon as possible.

Yours Truly,

R. J. SAUNDERS & CO. INC.

Joseph Seura
Joseph Seura.

HA
Ant

September 24, 1958

Mr. Eliot Elisofon
1123 Park Avenue
New York, N. Y.

Dear Eliot:

The season seems to be beginning with a great bang. I was delighted to receive the announcement of the exhibition and an invitation to the opening.

On the other hand, I am devastated that you picked this day as we are opening our Dove watercolor show here and I must attend the opening of Dove's memorial show at the Whitney Museum -- with the Dove family -- and I don't see how I can get out of that situation.

I certainly shall dash up to see the exhibition as I have been waiting for this occasion for a long, long time.

And now that we are all back at our daily grind, let's get together some evening to celebrate the event. I shall call Jean.

Lots of love to all of you.

EGH:pb

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7 October 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is a copy of a letter I wrote to Peter Pollack concerning the Abrams brochure on Stuart Davis which I am doing. This lists the color reproductions I would like to have (we are limited to about 10 but there will also be a number of black and white illustrations). Would you check with Stuart and see what you think of this selection. I would also like very much to get photographs and/or color slides of any important works done since our show which you and he think should be considered for color reproduction.

Best personal wishes, see you soon,

Sincerely,



H. H. Arnason

Being information regarding sales transactions,
no responsible for obtaining written permission
if and purchase involved. If it cannot be
after a reasonable search whether an artist or
ving it can be assumed that the information
has been given a copy of all



BROOKLYN STEEL WAREHOUSE CO.

serving the storage needs of modern industry the world over

October 14, 1958

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: Miss Edith Gregor Halpert, Director

Gentlemen:

Re: Fairleigh Dickinson University
Cast Aluminum "Reliefs"
by Mr. William Zorach

We have your letter dated October 11, 1958 with reference to the above.

Please be assured that we will not include any reference to the above in our advertising program until such time as we receive the proper authorization to do so.

Thank you for your offer of co-operation, at the time publicity is released.

Very truly yours,

BROOKLYN STEEL WAREHOUSE COMPANY

Burton K. Lewis
Burton K. Lewis

bkl/bg

c/c: Mr. William Zorach
Robinhood Farm
Robinhood, Maine

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 26, 1958

Miss Elizabeth Hungen, Curator
Alverthorpe Gallery
Jenkintown, Pennsylvania

Dear Miss Hungen:

SILENT MUSIC (Musical Chairs) by Ben Shahn has been out of print for several years. Fortunately, however, Ben found that he had two in his own collection and decided to give one up. If you would like to have this sent to you, we shall be glad to do so. The price, under the circumstances, is \$75.

Please let us know your decision as soon as you conveniently can. Meanwhile, we will hold it for you.

Sincerely yours,

EGH:ph

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 15, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Ediths:

Would you please send me photographs of
the Nadelman Dancing Man and Dancing Woman so I may show
them to the Committee when it meets next week, and also what
you are asking for them.

Sincerely yours,

Hermann Williams, Jr.
Director

HWW/arf

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purchaser is living, it can be assumed that the information
appears in living, it can be assumed that the information
is the published 60 years after the date of sale.

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

October

2

1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so much for your letter of September 26, concerning the Zorach sculpture.

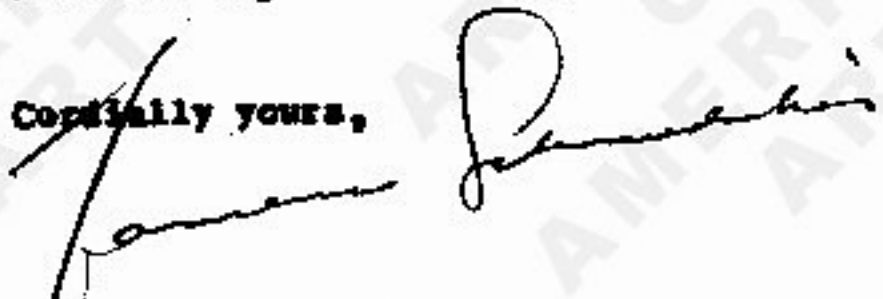
The piece we want to keep is the granite head of Michelangelo. It is now set up in our gallery glaring at a group of contemporary Italian paintings - quite an interesting contrast. I don't know where I'm going to get the money to pay for it, but in any case, we want very much to have it.

I shall try to come to New York some time before the first of November to talk with you. Would you let me know what the actual price is and whether you would be able to arrange any kind of a gallery discount for us.

We had a wonderful visit with him and the Jason Schomers in Maine last summer and he seems to be doing very well. He had six or seven small pieces of sculpture under way though I'm afraid Marguerite was very much upset and worried over his continued activities. I hope he is alright and has managed to slow up a bit.

I am looking forward to my visit with you. With best regards,

Cordially yours,


Laurence Schmeckebier
Professor of Fine Arts and Director
School of Art

LS:MS

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Sept. 27-
[1958]

MRS. JOHN ALFRED COOK
130 EAST END AVENUE
NEW YORK, N. Y.

Dear Mrs. Halpert-

Herewith bill Grippi
sent us in error. This
is the one I wrote you
about last June.

We hope to see you
soon.

Sincerely,

Margaret Cook

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October 11, 1958

Mr. H. H. Arnason, Director
Walker Art Center
1716 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harveys:

Because Stuart is completing a painting for our 33rd Anniversary Exhibition, I dare not communicate with him regarding the choice of the color and black-and-white reproductions. I expect the delivery of the painting on Monday and immediately afterward will sit down with our here and go over all the details. Photographs or color slides (if available) will be sent to you promptly thereafter.

There must be an easier way of making a living and I hope that you have a sympathetic attitude toward me.

I am delighted that you are planning to be in New York in the near future. It will be wonderful to see you.

My best regards.

Sincerely yours,

RMH:ph

October 8, 1958

Mr. Robert Beverly Hale
Metropolitan Museum of Art
Fifth Avenue at 83rd Street
New York, N. Y.

Dear Bob:

We are in the throes of organizing what I think is one of the most exciting exhibitions of the season — or any season — to open on November 18th and continue through December 6th. Our entire gallery is being turned over to this exhibition, which comprises between thirty and forty paintings by Max Weber, under the title of "Figures in Retrospect."

Now that the figure is in this exhibition should be most valuable to the younger generation of artists, many of whom are seeking the human image in abstraction. The paintings date from 1906 to 1958 and represent a record of experimentation, development, and an extraordinary range of interpretation of a central theme. To complete this idea, we are very eager to have your very handsome canvas entitled BEAUTIFICATION, dated, I believe, 1945. Needless to say, I hope that you will be as kind as you have always been in this connection and am keeping my fingers crossed. Won't you please let me know.

I look forward to seeing you and Mrs. Hale on Monday, October 13th, when the gallery and the artists are celebrating our 33rd Anniversary with a cocktail party.

Sincerely yours,

EGH:pb

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October 2, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

And in those days, back in 1916, behold there came through the gates of the city a modest mailing service business from afar off, from Philadelphia, and it came to pass as the days went by, it started selling mailing service aplenty.

And in that city there was yet a supervisory association of those in the same business which met every so often where they could exchange ideas as how best to make more business for all its members.

They took small note of the then modest mailing service business which did naught but keep on plugging.

This association was wont to foregather and, at one of its meetings did query as to why this once modest mailing service was growing so surely. A soothsayer did come among those who wondered. And he was one wise guy. And they spoke and questioned him, saying: "What the Sam Hill! How is it this once modest mailing service is now doing so well?"

This soothsayer did say unto them: "This mailing service doth give assiduous attention to the minutest detail of their clients' wants in mailing service, as a result of which it slowly grew through the years until now it commands wide respect. They match the color wanted of the work being done; they read proofs twice; they maintain plate making scrupulously; they deliver when the job is promised; their prices are very reasonable; they have a long list of customers, many of which have been with them for 20 years or more."

"I say unto you, you can't beat service like that."

One of the members present said: "What is the name of this successful mailing house?" The answer was:

Hoover Processed Letters, Inc.
39 Union Square West, New York 3, N. Y.
Telephone: AL 5-7990-7991.

*mt
note
jane adan*

printed and mailed at the Council's expense in October 1957 to museums, universities and colleges, print clubs and workshops, artists groups, et al. as a service to those interested in this subject. The appreciative response and subsequent requests for the list (later augmented with names and addresses of the producers and distributors of the films listed) indicates the need for this "first," also, in the field of graphic arts. The list will be kept up to date as additional information becomes available.

5. PROPOSED MAGAZINE DEVOTED TO FINE PRINTS NEW AND OLD

The Print Council believes that a scholarly magazine devoted to fine prints is a pressing need in the field of art education. At the founding meeting the matter was discussed and referred to the Publication Committee for further consideration and action. The periodical has not yet materialized because funds to finance it have not been available. However, the Council continues to study and refine its plans for such a publication. One proposal has been made to publish the content of the proposed magazine as ten separate books, but no action has been taken on this.

6. MEMBERSHIP CAMPAIGN

In the fall of 1957 the Council conducted a campaign for members to help achieve the organization's objectives. Promotion materials were written and produced in quantity sufficient to cover all the files, approximately 6000 names. The first mailing was made in mid-November (1957) and went to museums, colleges and universities, print clubs and workshops, artists groups, the press, and the entire artists file. A follow-up mailing went out in mid-December to the same list. On February 12, 1958 the membership invitation was mailed to a part of the list (458) of American Federation of Art members. This effort to obtain members continues as new prospects are heard of, as individuals' inquiries are received, and new lists become available.

To date Council members have received gift copies of one, two, or three books or catalogs of exceptional value and interest, which were provided by the generosity of Mr. Lessing J. Rosenwald. These publications, for which the members have expressed sincere appreciation and gratitude, are:

THE FLORENTINE FIOR DI VIRTU OF 1491 (mailed May 27, 1958)

WILLIAM BLAKE: 1757-1957 (mailed June 16, 1958)

ROSENWALD COLLECTION: An Exhibition of Recent Acquisitions: 1950 (mailed July 24, 1958)

7. PEOPLE-TO-PEOPLE PROGRAM

The Council has offered assistance to the People-to-People Program initiated by President Eisenhower by helping to obtain contemporary American prints for the decoration of U. S. embassy and consulate buildings abroad. Extensive conferences and correspondence have been carried on between the President and Executive Secretary of the Council and the Chairman of the Fine Arts Commission as well as other government authorities concerned with the "Program." It is estimated that approximately 35 U. S. embassy and consulate buildings can be included in this project and

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1443 Hawthorne Terrace
Berkeley 8, California

October 4, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I thought you might like to see the little catalogue of prints I assembled for our loan collection for the students.

The two Ben Shahn's I bought from your Gallery were among the most popular and among the first to go. We had the prints on exhibition for a week before anyone could make a reservation. On the day scheduled for reservation we opened at 9 AM, and at 7 AM students had lined up for a length of two blocks. The prints all went like hot cakes, and we have reservations for all the prints for next semester as well, and for some prints as many as 10 reservations.

The students came from all departments of the University. Among the borrowers 34 departments are represented. Of course, this is all just a drop in the bucket. We have 158 prints and over 20,000 students on this campus. But the discrepancy is not going unnoticed, nor is the enthusiasm with which the prints were received, and so I am hoping that we will soon have more money for more prints!

Very sincerely,


Herwin Schaefer

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5836 Bellevue Avenue
La Jolla, California
October 14th, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In reply to your letters of September 20th and October 11th, it is my intention to concentrate solely on the five Works of Art that are to be sold to settle my sister's Estate. They consist of:

"Sareback Rider" by Walt Kuhn
"Winter Evening" by Ernest Fiene
"Head of a Girl" by Andre Derain
Bronze Figure "Esther Merrill" by Duncan Ferguson
Sculpture "Young Girl" by William Zorach

If you will be kind enough to advise me the highest figure you will pay for each one individually and also let me know what figure the Estate could realize by selling on consignment it would assist me in determining whether these items should be marketed here in California or sent East. Also, if we should decide to sell on consignment, would you have an idea of how much time would be involved in disposing of them. It is my desire to keep the five together - that is, have the same dealer, etc. handle all of them. The time element is important as these five items must be sold before the entire Estate can be settled.

As you note I am still here in California and look forward to an early reply.

Sincerely,

Edna R. Landgraff
Edna R. Landgraff

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5955 WEST NORTHWEST HIGHWAY

the dallas museum for contemporary arts

dallas, texas

TELEPHONE ... EM 1-0360

October 8, 1958

Miss Edith Halpert
Downtown Gallery
32 E. 51
New York City, N. Y.

Dear Miss Halpert:

It was so pleasant to see you again, I always enjoy talking to you so much.

We want to thank you for helping us out with our "Humor in Art" show. Your two loans of the Kunoichi and Ben Shahn will be a great addition to our show. I am enclosing four (4) Leader's Forms. Two are for your files and we will appreciate your signing the other two and returning them to us. I will instruct Budworth to pick your two pieces up on October 16.

Best regards.

Sincerely,

Mrs. Thomas W. Blake, Jr.

BB:ld
Encs.

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

September 29, 1958

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st St.,
New York 22, N.Y.

Dear Edith,

Thank you for your letter of September 25th. Blame some of my
laxity in correspondence on the terrific heat and smog waves we've been
having her recently.

I am returning to you via Denver-Chicago and in care of Berkeley
Express all the paintings on consignment from you with the exceptions
of three Marins, in all of which there has been serious interest, and the
following Shahnas which have been sold and are in the process of being
collected for:

- #387 Clarinetist	200
- #375 The Child Armstrong	200
- #397 New Orleans House	175
- #398 AME Church	200
- #371 Trio with Huge Audience	550
- #396 Coal Cart	175

Also sold are the following prints:

#9 Super Market #1	110
#9A Super Market #2	35
#6A Paterson #2	30
#15 The Passion	45

It would be good if you could replace these as well as send the new
ones. I am returning the Kinigstein photographs by regular mail. I am
enclosing check for \$500 and hope to have another one of the same amount
at least within 30 days.

Best regards.

Sincerely yours,

Felix Landau
LANDAU GALLERY

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purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

October 13, 1968

Mr. Jermayne Macagy, Director
Contemporary Arts Museum
6945 Fannin Street
Houston 25, Texas

Dear Jerry:

I cannot tell you how embarrassed and devastated I am that your letter of September 17th got inadvertently mixed up with some other papers.

Under separate cover I am sending you photographs of Sheeler and Marin drawings and I am enclosing the blanks for the three pictures enumerated. Fortunately the deadline leaves ample time to take care of the matter.

I am so tired at this point that the summer vacation seems like something in the very dim past. However, in thinking about it, I must say that it was an exciting experience as I spent a little over three weeks in Russia and visited Copenhagen and Amsterdam for the first time. The combination was quite an extraordinary one and it will take quite a bit of time to reorient myself completely with ideas about the events in contemporary art.

Are you coming to New York any time in the near future? I hope that when you do you will arrange for a little time with me. It is always nice to see you.

Sincerely yours,

EJH:pb
Enclosures (3)

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WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

24 September 1958

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

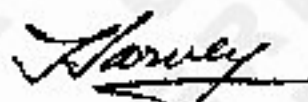
Dear Edith:

You probably know that I am doing a picture book on Davis for Abrams. Could you send me at your early convenience any photographs you might have of important or key works by Davis which are not reproduced in either the Museum of Modern Art or Walker Art Center catalogue? Even a listing, if you do not have photographs available, would be useful in refreshing my memory. I am particularly interested in important earlier works.

I seem to be trapped in Minneapolis but will get to New York in November and will check over what I am saying with you and with Stuart.

With best personal wishes,

Sincerely yours,



H. H. Arnason
Director

hha:nn

Total sales of the prints amounted to only 27. Chief reason for this disappointing result, the museums' sales managers report, are too high prices and subjects or style that do not appeal to their shop customers.

Because of regulations affecting the Council's tax-exempt status it was found advisable to discontinue, as of June 1st, selling the prints in museums. This project will be revised and reorganized to win approval of the U. S. Treasury Department.

In the foregoing description it has not been possible to set forth in full detail every activity and accomplishment of the Council, but major achievements have been covered.

In the United States fine prints have never received the popular attention, the public interest and appreciation, enjoyed by other media of artistic expression. Reasons for this can be found partly in past neglect of educational effort to promote knowledge and understanding of this form of art which, more than any other medium, corresponds to the economic means of the great middle class of our population.

The Print Council, therefore, intends to carry out a concerted program of education - as described above - applying wherever possible the techniques and media that are regularly used to promote merchandise. This novel approach to art education of the masses will undoubtedly startle the art historian and shock the conservative scholar. But our country has witnessed in recent years the widespread application of modern selling methods to everything - even to the professions and religion! Bishop Sheen, for example, appears frequently on television, made up as an actor is, and unabashedly "sells" religion. Billy Graham, on whose evangelistic campaigns millions of dollars are spent, says frankly, "I am selling the greatest product in the world. Why shouldn't it be promoted as well as soap?"

The arts have not yet been given this intensive treatment but we feel justified in trying to adapt similar means and methods in order to reach our goal: fostering the production, distribution, and appreciation of Fine Prints, new and old. The Council hopes to raise the intellectual and artistic level of our middle-class population by bringing it into direct contact, including ownership, with one of the great forces of the humanities, which should occupy in individual lives a place comparable to that of religion.

By ruling of the United States Treasury Department made May 28, 1958, the Print Council of America is exempt from income tax as an educational organization. Contributions to the Print Council are deductible from income to the extent provided by law.

5516

2

October 13, 1958

the recent large book on Kokoschka. I do not have the funds to buy more than one painting at this time, and therefore want to be slow in making my decision.

SL

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

October 10, 1958

Railway Express Agency
Katonah
New York

Gentlemen:

On September 27th, 1958 we shipped a package to
Mrs. Peter H. Oliver - Katonah, New York. Mrs
Oliver advised us that she is now in Mt. Kisco
New York, and that this package had not been
forwarded to her - nor have we received any notice
to this effect. Will you kindly advise us what
disposition has been made of this package.

Receipt No 52 - 43 - 75

Thank you

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

October 16, 1958

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Peter Sals and our new Chairman, Harry Carroll, have turned over to me your letter of October 8, requesting return of the Whitney's "Adoration of the Moon." While we are sorry to lose the painting, we would not want to disappoint you.

Our exhibition committee has agreed to ship the painting on October 29, which should be sufficient time to allow its receipt by November 8. Peter indicated that you would be willing to rescind crating and shipping charges. We shall also need an authorization from the Whitney for the transshipment, in order to keep our files as complete as possible. Please advise us if anything else needs to be done. May we again thank you for your many kindnesses in our behalf.

Sincerely,

William M. Hill

William M. Hill
Director, Art Galleries
Pomona College

WMH/ep

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September 25, 1958

Mr. Forrest Selvig, Assistant Curator
Walker Art Center
1719 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Selvig:

Now that I am back at work again I have attempted to obtain the information you requested regarding WOUNDED BEAST. Thus far I haven't been very successful.

This painting had been in the collection of Mr. and Mrs. Stanley Wolf and was purchased from the Knoedler Galleries shortly after the artist delivered it to the gallery. Because of most unfortunate circumstances, the Wolfs were obliged to sell a large part of their collection and this Tammie was among my purchases from that collection. I hesitate to disturb Mrs. Wolf during this very severe illness of her husband and I doubt whether she could supply any additional data. I knew that they were always reluctant about lending pictures and for this reason it seems logical to suppose that it had not been exhibited except at the gallery here when we included WOUNDED BEAST in a show of recent acquisitions in 1957.

I hope this may be of some help to you and am sorry I can't supply any further details.

Sincerely yours,

ES:spb

POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

September 30, 1958

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

All the Stieglitz paintings, except the O'Keeffe from the Lane Foundation, have now arrived in good order and I am enclosing a receipt for them for you. Not listed in your form were the two Hartleys from Lowenthal which I have added. Thank you also for your letter of September 23. We shall be delighted to have dinner with you on October 30 and at this point I have no special people to suggest.

As soon as anything on the show appears in the papers I will let you know and I should be able to send you copies of the catalog within a week.

With best regards.

Sincerely yours,


Peter Selz

PS/sp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 11, 1958

Mr. Sanford Low, Director
Art Museum of the New Britain Institute
56 Lexington Street
New Britain, Connecticut

Dear Sandy:

I was delighted to hear from you.

I was pleased that you have a reason that will bring you in to see us. I shall be glad to express my humble opinion regarding the drawing by Harnett.

I wish it were possible for you to come down on Monday for our 33rd Anniversary celebration. It should be fun and I was hoping to receive an affirmative reply to our invitation. A catalogue has been sent to you under separate cover. There are some tempting numbers there — don't you think so?

In any event, it will be swell to see you when you come.

Sincerely yours,

EGM:ph

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. The date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 10, 1958

Dear Madame;

I have received your letter dated 25 Sept., where in you requested my sending you the Schimmel carved rooster that I am offering for sale. You also requested my best price on this piece. As I had told you before, the price was four hundred dollars, and I am going to hold to this figure. I feel the Schimmel carvings today are very scarce, and indeed, will become more so as every day goes by. Therefore, I will give no lower figure. I will be honest in telling you, I'm afraid to send this piece express collect, or any other way, due to the chances of the piece being damaged. If you would be interested in seeing the piece, I'm sure we would be able to meet some where and talk business. I was planning a trip to New York this coming week to take in the Show there, but my plans have been changed due to a show that we are getting ready for here in Carlisle; the opening date being the twenty-third of October.

I thank you for your interest in the pieces that I have offered you, and hoping that in the future, I will be able to visit your Gallery in New York. I have enjoyed corresponding with you.

Sincerely yours,
Robert R. Davis
Robert R. Davis
733 N. Pitt St.
Carlisle, Pa.

September 25, 1958

Mr. Alexander Frazier
University School
Ohio State University
Columbus 10, Ohio

Dear Mr. Frazier:

Mr. Shahn has referred to us, as his agents, your letter of September 12th addressed to him. He was pleased by the kind things you had to say about his **THE SHAPE OF CONTENT**.

Of the original drawings reproduced in that book, we have half a dozen still available, ranging in price from \$125. for **WELL WAITING**, p. 112, to \$600. for the **BACH**, p. 119.

We also have a nearly complete set of his silkscreen theorem prints, both in black and white and in color. These, as you probably know, are executed entirely by the artist in his studio. Two of these have been made from the original drawings reproduced in **THE SHAPE OF CONTENT**; **PORTRAITS OF SACCO AND VANZETTI**, p. 37, priced at \$35., and **WHERE THERE'S A DOCK, THERE IS NO SWOON**, facing p. 128 (and part of which appears on the book jacket), at \$20.

In addition, you may be interested in the two prints in color which appear in the publication by George Brasiller, Inc., **HEN SHAHN - HIS GRAPHIC ART**. These are **PHOENIX**, p. 68, and **HOME BUILDING**, p. 69, at \$110. each.

We have several others not reproduced in either work. Why don't you stop by and see the originals for a selection when you are next in New York?

Sincerely yours,

EGH:pb

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PELAGER • Director: CHARLES NAGEL • Secretary: HERRITT S. HITT

October 16, 1958

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

How to thank you for all the help that you have given me. This includes not only the generous loans which you have acceded to, but also the many names and sources where I have been able to go for help. This letter will confirm my understanding of your loans to the U.S.I.A. exhibition of:

"Gate of Adobe Church", oil, ca. 1930s, by Georgia O'Keeffe
"Sabbath", 1941, oil by Max Weber

I will send explicit shipping instructions sometime in early spring, 1959. Within the next few weeks I will mail out catalogue insurance forms which I would ask you to fill out, sign and return to me. I don't believe that you have ever received a formal description of the exhibition, and at the risk of boring you, I am appending below my standard paragraphs of description. I think you should have these for your files:

This Museum has been asked by the United States Information Agency, a division of our State Department, to select and assemble an exhibition of American painting created within the last twenty-five years. The exhibition is to circulate, beginning September 1, 1959, in various centers in both western and eastern Europe. A courier will accompany the collection, who will supervise the packing, unpacking, installation and safeguarding of the pictures. The paintings will be insured at the owner's valuation, wall to wall, all risk. Since the period of European exhibition is twelve months, we will ask for loans of fourteen months' duration, beginning June 1, 1959.

This is an event of great cultural importance for our country - a showing of our contemporary painting sponsored by the State Department. The show will include the work of approximately twenty-five artists represented by three pictures each, chosen from the period of 1933-1958. It is hoped that a development in both style and technique can thus be shown for each artist.

All costs in connection with this loan as well as the insurance at your valuation will be paid by us, through our grant from the U.S.I.A.

Looking forward to hearing from you, and with kind regards, believe me

Sincerely,

Bill

William N. Wisendrath, Jr.
Assistant Director

WNE:aw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for general use.

Mrs. Edith J. Haffert
Dear Madam.

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Sept. 26-58

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Will mail the nice Water Color, a
Lady & Parasol - price \$40.00

am sending along, a pair. Men & Women Water Colors
in Old frames - price for pair \$55.00

advised me.

Postage Extra - 69¢

Very Truly
C. M. Heffner

3615 Chestnut Dr
Toldeo 6 Ohio
Oct 13 1958

Downtown Gallery
32 East 51 st St
New York 22 NY

Dear Sir:

What is price of
Rattner #5 - Three
Composition #2

colors?

price of Zorach marble:

Yours truly,
Mildred Joeman
(Mrs Joseph Joeman)

MRS. LEWIS A. TROTZKY
35 YEAGER AVE.
FORTY FORT, PA.

October 1, 1958

Dear Mrs. Halpert,

At long last — I'm
ready for the O'Keefe!

I plan to spend
a few days in New
York some time around
the 20th of the month.

Do you think there would
be any advantage to
my taking the picture
home with me by
car? Or would you
prefer to ship it?

Thank you for
your note. Please

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PHILADELPHIA MUSEUM OF ART
PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 38
TELEPHONE POPLAR 5-0500

14 October 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

Dear Edith:

Is my face red! I don't know how it happened that I did not send you the valuations you asked for last May. When people are generous enough to give us things, they should not have to ask twice for so small a favor as an appraisal. Considering the provocation, I think you wrote a very mild and patient letter - and furthermore I don't consider your gift a petty cash deal. I hasten to enclose a list of the official valuations.

With all good wishes and my sincere apologies,

Carl

Carl Zigrosser
Curator of Prints & Drawings

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ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET NEW BRITAIN, CONNECTICUT

SANFORD LOW
DIRECTOR

MRS. WILLIAM E. BENTLEY
CUSTODIAN

R. E. PRITCHARD
CHAIRMAN ART COMMITTEE

October 6, 1958

Mrs. Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have been offered, for purchase consideration, a small pencil drawing by Harnett and am a little wary about its authenticity. I would like very much to show it to you.

I hope to get down to New York sometime within the next two or three weeks and will come down any day but Tuesdays or Thursdays when I teach art at the Loomis School in Windsor, Connecticut.

Will you give me a day and time that would be most convenient for you? The O'keeffe is a great addition to our permanent collection.

With kindest regards,

Sandy

Sanford Low, Director

SL/s

September 28, 1958

Miss Bertha von Mosehziaker, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Mosehziaker:

Enclosed you will find a list of the Ben Shahn prints which are being sent to you on consignment. Quite a few of these are recent examples and additional impressions will be available more readily than of some of the earlier impressions.

Sincerely yours,

EGH:pb
Enclosure

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October 11, 1958

Mr. Willard Cummings
Mt. Holly Road
Katonah, New York

Dear Bill:

Aren't you the exclusive character? Mary a sign of you since you returned abroad. It was wonderful to see Millie at the Whitney opening and I hope we can all get together one of these days to swap stories of the old world.

Talking of the old world, my accountant has been after me to straighten out some of my 1957 records. I hate to be a bore but I am obliged to ask you to help me in checking my Folk Art records.

I well remember your prompt payment for the painting you purchased entitled THREE CHILDREN. This was way back in February of 1957. Is it likely that you have the canceled check? And, if so, can you give me the name which appears as endorser? Somehow, I recall turning it over to someone immediately, as there was no profit involved. Forgive me for being a nuisance but this is one time I slipped up in my bookkeeping. And I do hope we shall get together soon.

Affectionately,

EGH:pb

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September 26, 1958

Miss Eleanor W. Munger
5901 West 69th Street
Overland Park, Kansas

Dear Miss Munger:

Because the gallery was closed all summer, your letter has just reached my attention.

I am sorry that we have no vacancy in this gallery and I doubt whether any of the sales galleries is at present in the market for additional help. This statement is based on the fact that we have had numerous inquiries during the past few weeks, with the report that there is no such work available.

Therefore I would suggest that you refer yourself to a museum in whatever locale you wish to work. Each such institution has many employees and there should be some possibilities for that reason.

Sincerely yours,

ESM:pb

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

October 16, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

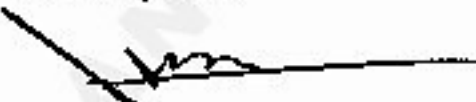
Dear Edith:

At long last here is our final payment on the purchase of Stuart Davis' Memo Number Two. Thanks for letting us take our time. We are mighty happy with the picture. Maybe we should have a receipt showing that it has been paid in full now.

You probably have heard that Dwight's successor in Des Moines is to be Denys Meyer, presently situated in Tulsa. What do you know about him? Yes, I met him in Houston last year but don't remember! He comes highly recommended and looks good on paper, but I am not sure how informed and interested he may be in contemporary art. Perhaps we'll have to do a little work there!

We haven't been East as much as usual this year, but I expect to be down some time next month and Do and I will both be in New York during a part of November. Hope you had a good summer. We shall look forward to seeing you.

Sincerely,


James S. Schramm

JSS:ms

Enclosure

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

September 24, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

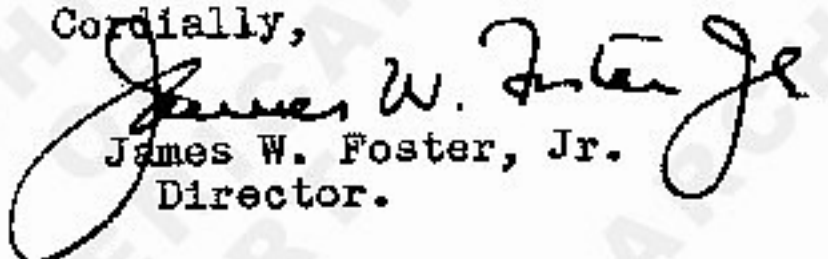
It's good to know you are safely home again, completely reassured that our capitalist ways and degenerate art afford a better mode of life! Facetiousness aside, I'm sure your rich experiences have provided a further dimension in your total outlook, and I envy you this by-product as well as the adventure itself. I hope to hear more about your trip sometime.

I'm sorry the catalog we sent you has gone astray, but of course we're happy to send you another, under separate cover.

Incidentally, I had high hopes we might acquire the delightful "New Hampshire Still Life" for our collection, but unfortunately expressions of interest failed to jell and so we're the losers. It would have made a worthy addition to our growing American collection.

With all best wishes,

Cordially,


James W. Foster, Jr.
Director.

AFA

Wmshy

October 7, 1938

Miss Charlotte Willard
340 East 63rd Street
New York 21, New York

Dear Miss Willard:

I have had the entire panorama by Erastus Salisbury Field photographed this week. Our private title for it is "Around the World in Eighty Feet". Do you have particular marvels for which you would like prints (the Pyramids, African Round Huts, etc.) or shall I make a selection here to send you? To date, black and white photographs are all that we have of this subject, but I will loan you transparencies for your article in Art in America if you will let me know the number you want and the subjects that interest you most. What deadline do you have for the article?

As you know, these panoramas were used as illustrations for lectures and sometimes as dramatic attractions in themselves. Diderot's Encyclopedie shows several eighteenth-century applications of the panorama theory to theatrical stage design that you should see if you are not already familiar with this use. Late eighteenth- and early nineteenth-century newspapers (The Maryland and Virginia Gazettes come first to mind since I know them best) containing notices of performances by the American Company make infrequent mention of stage scenery that appears to be a moving panorama (c. 1796-1807).

I shall look forward to your reply with interest.

Sincerely yours,

Mary C. Black, Registrar
(Mrs. Richard Black)

Copies to:
Mr. Battle
Mrs. Halpert
Mr. Smith

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at destination.

1958 OCT 14 PM 2 21

N A124 11 COLLECT=TDPO CLAREMONT CALIF 14 1041AMP=

EDITH HALPERT, DIRECTOR THE DOWN TOWN GALLERY=

32 EAST 51 ST= 1.854.19

WILL SHIP WEBER ADORATION FOR ARRIVAL NOV 8TH LETTER
FOLLOWS=

HARRY CARROLL ART DEPT=

Pomona College

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

pick you up.

Do give us another chance —

Tondly,

Sly bit

CHOUINARD

ART INSTITUTE

October 2, 1958

Dear Edith:

I have just had a note from Mary Black in Virginia advising me that you have been looking for me. This is a hasty and belated note to let you know where I am and what I am doing.

I spent the summer in Santa Fe doing the study on the museum there. My report has not yet gone in--they deferred the date as the elections are coming up, and as the recommendations are definitely controversial, the decision was made to keep the report out of politics. I think it wise, knowing the New Mexican modus operandi when political factors become involved. The Museum is in bad enough shape without becoming a political football.

Late in the summer Chouinard contacted me via Walt Disney re. starting a study on the future for this place and a major art activity in the Los Angeles area. My role is outside the school, though I am referred to as Director. It will take me the entire winter, I am sure, for the complexities are even worse than New Mexico--which was much worse than the Museum of the City of NY. I seem to become involved in studies of increasing complexity rather than increasing income--though the interest does increase, so far as I am concerned. The best part of the present assignment is the return to the art world, though Los Angeles leaves much to be desired in certain aspects. One thing certain--things do happen out here--including the goddamdest smog season that you can imagine.

After endless procrastination on the part of the Williamsburg officers, I finally gave up and resigned outright. My feeling was one of too much frustration in trying to get a policy established, and a clear cut path toward decisions. When I was in Williamsburg I could press for these things, but being away put it on an impossible "memo" basis. I think Mary Black is working out the problems with Luke Battle, the former publicity officer of Colonial Williamsburg and now Mr. Humelsine's right hand man. He is sympathetic, but totally out of the art and museum field, having come to Virginia with a brilliant record in the State Department.

Best wishes and let me know the happenings of NYC--Please put my new address on the mailing list.

Yours - M. Chouinard

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October 13, 1958

Mr. John Graham
420 East 23rd Street
New York, N. Y.

Dear Mr. Graham:

Once again I am writing to you about the balance due on a purchase you made on February 21st of this year — eight months ago.

Will you be good enough to send a check for the amount due or, if you prefer, will you return the picture and we shall be glad to send you a refund. The check is to be made to me personally, or to the American Folk Art Gallery.

In any event I hope to hear from you immediately upon receipt of this letter. Thank you for your attention.

Sincerely yours,

EGH:pb

113.30
30.

CA 21

8-6804

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



UNICEF

UNITED NATIONS CHILDREN'S FUND · FONDS DES NATIONS UNIES POUR L'ENFANCE

UNITED NATIONS, NEW YORK

CABLE ADDRESS UNICEF

9th October, 1958

Dear Mrs. Halpert:

Further to our telephone conversation of this morning, I am sending the Shahn painting "The Trumpeter" by special messenger herewith.

The credit should read:

"This painting was specially created for the United Nations Children's Fund for use as one of their 1958 Greeting Cards."

I understand that we will be able to have the painting should we need it in an emergency for promotional or printing purposes.

I would be glad if you would be kind enough to sign the copy of this letter as receipt of the painting. I want to be quite sure of it's safe delivery in Mrs. Edmunds absence.

Sincerely yours,

Marian Pearce

Marian Pearce
UNICEF GREETING CARD FUND

Mrs. E.G. Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

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JACK MADSON
312 W. STATE ST.
MILW. 3 WIS.
SEPT 25 58

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Dear Mrs. Halpert,

Please disregard my letter of the 24th since I have received the slides, in fine order, today.

They had been sent to my old address. Thank you very much.

Sincerely Jack Madson

177
October 11, 1958

Mr. Paul Lamb
Box 7401
Cleveland 30, Ohio

Dear Paul:

I am so sorry to have disturbed you about the Constantin Guys. Unfortunately, I was misinformed regarding the return of the pictures to you, but now find that they are still in the possession of another dealer who was not successful in placing them. They will be withdrawn and sent to the other dealer very shortly. If he gets no results promptly, the drawings will be returned to you.

You will hear from me in the very near future.

Sincerely yours,

EGH:ph

Pennsylvania State Univ.

September 24, 1958

Dear Mr. Weber:

We have met often at Edith Halpert's. Now that I am on the new job at Pratt Institute I do hope that our paths cross more frequently because there is no one thing which rings more true than the compliment that you graduated from here.

I would like to honor you, and our faculty intends to do so. I personally would like to welcome you to a closer relationship with this school which will soon be seventy five years old.

The article in The Arts is most interesting as it describes high points of your life. Congratulations upon being so young.

With kindest regards,

Yours faithfully,

Albert Christ-Jones
Dean, The Art School

Mr. Max Weber
11 Hartley Road
Great Neck, L.I., N.Y.

b. c. Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

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UNICEF

UNITED NATIONS CHILDREN'S FUND • FONDS DES NATIONS UNIES POUR L'ENFANCE

UNITED NATIONS, NEW YORK

CABLE ADDRESS UNICEF

30th September, 1958

Dear Mrs. Halpert:

At your request we are enclosing herewith a sample of the card "The Trumpeter" which Ben Shahn designed especially for UNICEF. The card has already met with great success and is available with Greetings or without as a Note Card. The painting was reproduced by Beck Engraving in the Gravure process. Also enclosed herewith is the brochure which promotes the UNICEF cards. We have already mailed 1,750,000 copies throughout the United States.

Sincerely yours,

Howard Edmonds

(Mrs.) Howard Edmonds
UNICEF GREETING CARD FUND

Mrs. E.J. Halpert
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 11, 1958

Mr. Carl Kigrosser
Curator of Prints and Drawings
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 28, Pennsylvania

Dear Carl:

Pardon me for being a pest, but as I mentioned in some previous correspondence, I am obliged to make gestures like a regular collector and am writing again regarding the small group of prints I sent to you or to the Museum last April.

Is there any possibility of obtaining from a local dealer (Philadelphia) the current valuations of the prints? My accountant is now assembling my 1958 material and asked me to supply this data as well. As you may gather, many of these prints were purchased by me from the artists a long time ago and in all cases where I am no longer representing these artists, I am not in a very good position to list the figures.

I shall be most grateful for your cooperation on this petty cash deal.

Many thanks and best regards.

Sincerely yours,

EGH:pb

WALDEN SCHOOL

1 WEST 88th STREET, NEW YORK 24, N. Y.
Schuyler 4-2818

PARENT-TEACHER ASSOCIATION

September 26, 1958

Dear Mrs. Halpert:

I have just received your letter and am most appreciative of your interest. I would like to say that I do not take your point of view as sounding uncooperative at all. Quite the contrary, I fully understand how you feel and have the greatest respect for your high standards and your very realistic and laudable concern over the protection of the artists. I would therefore like to reassure you of two important points, as we are extremely anxious to do what is right and fair.

In the matter of the signed reproductions, it would be most regrettable and, indeed, horrifying if our reproductions ever got on the market as original lithographs. We were deeply impressed with your recounting of the Macy's incident and after our talk in the Spring, we decided that each print would most definitely be labeled as a reproduction and the printer is so executing our instructions. It was an unfortunate oversight on my part not to have mentioned it in my letter. What with all the pressures of finishing the project, I forgot that I had not told you and for this I am terribly sorry. This fact, plus the fact that these 50 signed editions will be sold almost exclusively within the limited market of the parent body of this school makes us feel that no such incident could happen in this case.

As to the variation on Mr. Shahn's drawing for the invitations to the Art Show, I can fully see that Mr. Shahn might object. We would, of course, never print it unless he felt completely happy about it. That is why I brought it to the Gallery for your opinion. We were so beguiled by the drawing and the fact that it lent itself so well to such a play with color that we were perhaps presumptuous but so tempted to make a sketch and ask for your thoughts on the matter. Naturally, we would be most delighted to print it in one color as Mr. Shahn executed it. Mainly, we hope that we have not offended either you or Mr. Shahn, as ours is a feeling of gratitude and warmth for your being so kind to us.

With many thanks and a deep respect for your point of view,

Sincerely,

Marian Goodman
Chairman, Art Folio Committee
Walden School

MG:S

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October 13, 1938

William Carlos Williams, M. D.
9 Ridge Road
Rutherford, New Jersey

Dear Bill:

For an efficient girl, I am embarrassed to confess that your letter of September 28th was inadvertently misfiled. Therefore the delay in my answer.

I was shocked to learn that there was a prospect of theft in connection with your paintings. This is rather unique as there have been no such incidents involving contemporary American art for the simple fact that it would be very difficult to place American pictures at favorable prices without contacting museums or dealers in the field. As a matter of fact, very few collectors consider it necessary to carry theft insurance. On the other hand, some do, as the so-called "fine arts" policy is not excessively high in private residences.

Why don't you send me a list of what you have in your collection so that I can send you a tentative valuation for checking with your local broker and then give you an idea of the premium involved.

And so, my very best regards.

Sincerely yours,

WCH:ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3767

October 2, 1958

Mrs. Paul Todd Makler
812 Zollinger Way
Merion, Pennsylvania

Dear Mrs. Makler:

It was nice to hear from you, as I remember your visit with pleasure.

Each of the paintings you saw was priced at \$3000. The titles appear below:

3000 — 24 ✓ PURPLE HILLS - 1938 - oil
3200 — 165 *Antelope Head with Redwood* 53-57-
ANTHROPOMORPHIC # 2 - 1927 - oil

We are always very glad to send out paintings for consideration. The only obligation is the expense involved in packing, shipping, and insurance. Our policy covers us only on the premises. If you like, we can send both paintings to give you an opportunity to study them in your own environment before making a final selection of one.

The price, as I mentioned, is firm and I am sure that if you will compare the figure per picture with that of even younger American artists - to say nothing of Europeans - you will agree that it is extraordinarily low.

Won't you please let me know your wishes in the matter.

Sincerely yours,

Edith Gregor Halpert

EGH:pb

Dear Mrs. Halpert:

Thank you for your informative letter concerning the O'Keeffe paintings. We have had paintings from other New York Galleries, without any obligation, therefore, although we would like to have an opportunity to live with the paintings for a while, we do not feel a responsibility for their insurance or shipping, feeling this to be a Resner's responsibility. If this is not part of your policy, it is your privilege and our loss.

Sincerely,
Hope Makler
(Mrs. Paul Todd Makler)

DAVIS • DOVE • HARFOL • KUMIYOSHI • MARIN • O'KEEFE • RATTNER • SHAWN • SHEELER • SPENCER • WEBER • ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 26, 1938

Mrs. Lewis Treisky
85 Yeager Avenue
Forty Fort, Pennsylvania

Dear Mrs. Treisky:

On June 18th you wrote suggesting that I send you a note when
we reopened in September, and here it is.

Whenever you are ready for the O'Keeffe, please let me know.

I hope you had a very pleasant summer and that I shall see
you in the near future.

Sincerely yours,

EM:ph

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
to be published will not affect the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

R.B. FREEMAN
ART DEPT.
U. OF KY.
LEXINGTON, KY.



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York
N.Y.

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

October 15, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

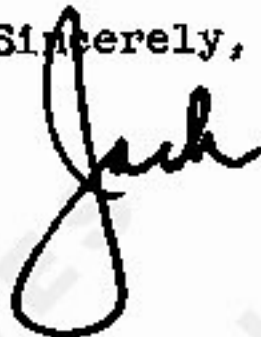
Dear Mrs. Halpert:

I am just taking the opportunity of
expressing my thanks for a very delightful
evening at your 33rd Preview Exhibit.

I particularly enjoyed meeting
Mr. Shahn and Mr. Rattner.

With kindest regards, I am

Sincerely,



JS:KB

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
he published is correct.

September 30, 1958

Mrs. Margaret Ayer Cobb
c/o Mrs. Spear
Lakeville, Connecticut

Dear Mrs. Cobb:

The long and good coverage in the Dove exhibition that appears this month in The ARTS reproduces your painting THE LOBSTER. Unfortunately, I saw that it was credited to The Downtown Gallery as the owner. I was sorry to see this as you have been so generous to us. It is through no fault of ours, but, as you know, the press is always under pressure and mistakes do occur.

I want to assure you how grateful I am that this important and early painting is in the exhibition.

Sincerely,

Frederick S. Wight

FSW:pb

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CONTEMPORARY ARTS MUSEUM

6945 FANNIN STREET

HOUSTON 25, TEXAS

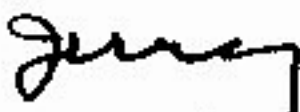
October 15, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Re third paragraph in my October 18th letter to you. We desperately need a Kuniyoshi which has been done during the last ten years. Both the Langa' and the Straus' are mid-forties. Do you have one we could have? Enclosed is another blank to be filled out for this if one is available.

Sincerely,



Jermaine MacAgy
Director

JM:lf
Encl.

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information as published is correct.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

DEAR EDITH:

SO GOOD TO KNOW THE RUSSIANS DIDN'T
KEEP YOU OVER THERE AND THAT YOU ARE BACK
HOME SAFE AND SOUND.

I HAVE THOUGHT OF YOU OFTEN THIS
SUMMER. TODAY I AM RECOVERING FROM A VISIT
OF THE WALPOLE SOCIETY. THEY EXPECTED TO
SEE NOTHING AND FROM WHAT I GATHER THEY WERE
QUITE SURPRISED AND OVERJOYED AT OUR MUSEUM.

I KNOW YOU ARE SO INTERESTED IN
OUR FOREIGN ATTENDANCE AND JUST LAST WEEK
WE HAD VISITORS FROM FIVE FAR-AWAY COUNTRIES -
PAKISTAN, LEBANON, INDIA, ALGERIA, ARABIA.
ISN'T THAT SURPRISING?

I FEEL SURE YOU WILL BE PLEASED AT
SEEING YOUR WEATHERVANE ON THE COVER OF THE
CHRONICLE AND EVEN WATSON SAID LILIAN DID
A GRAND JOB. THE MOLDS OF THIS SET WILL BE
A GREAT ADDITION WHEN THEY ARE PROPERLY SET
UP WHICH FRANK WILDUNG TELLS ME WILL BE
THIS WINTER.

LOTS OF LOVE TO YOU -

AFFECTIONATELY YOURS

Edith

OCT. 6, 1958

not to publish any information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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October 2, 1958

Dear Sirs:

Do you have a catalog of the current Dove show? I have a couple of his drawings, and for that reason like to keep up with his latest work.

Sincerely,

ACE:pm

Archibald G. Edwards
217 Fidelity National Bldg.
Oklahoma City 2, Oklahoma

COPY

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1800 MILAM BUILDING
SAN ANTONIO 5, TEXAS

5516

October 13, 1958

Feigl Gallery
601 Madison Avenue
New York 22, New York

Attention: Dr. Feigl

Gentlemen:

A couple of weeks ago Mrs. Lang's sister, Mrs. Louise Smith, sent us from your gallery the portrait by Kokoschka of "Signora Della Ragione". She did so because she knew that I was interested in acquiring at this time a Kokoschka and/or possibly a Picasso.

I enjoyed our telephone conversation on last Friday, but have determined not to ask you to send your Kokoschka to me at the present time for the following reasons:

Mrs. Edith Halpert of The Downtown Gallery is a friend of many years standing and we have purchased a number of pictures from her. On occasion we have likewise solicited her advice on other paintings. For example, when we were only going to be in New York for a few days two years ago, I asked her to have sent to her gallery, for inspection by me, a few small Braques, and a few days later decided on one of them from the Saidenburg Gallery.

In a chat with her today I have frankly asked her to look around for a Picasso, and also requested that some time in the next few days she drop by your gallery to look at this Kokoschka.

Possibly I will take a chance on someone else buying it, as Mrs. Lang is very much opposed to my buying any picture except in New York City, so for the present I would prefer to keep in touch with you and not have you send the picture here for approval. In the interim would like to keep the photograph which Louise Smith sent me.

Thanking you, I am

Sincerely,

Sylvan Lang
Sylvan Lang

P.S.: While there is no question as to the genuineness of this painting, yet it would of course be of greater interest if it were included in

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THEODORE D. TAUSSIG

120 WALL STREET

NEW YORK 5, N. Y.

**GENERAL INSURANCE
LIFE INSURANCE**

WHITEHALL 3-6100

October 9, 1958

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for the lists of valuations for both Galleries for the months of September, 1957 through September, 1958. Enclosed are invoices for the respective earned premiums.

Best regards.

Sincerely,

Ted
Theodore D. Taussig

TDT:lb
encl.

September 28, 1958

Mrs. Sheldon Leck
87 State Street
Brooklyn 1, New York

Dear Mrs. Leck:

Georgia O'Leffe wrote a short time ago advising me that you had two paintings of hers in your possession -- MEXICAN CROSS and THE TREE -- both of which she would like to have us include in her gallery stock.

Will you please let me know whether we may have these called for and when it would be most convenient for you to have us do so?

Sincerely yours,

EGH:pb

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LITTLE, BROWN & COMPANY

PUBLISHERS

BOSTON



NEW YORK OFFICE
THE LINCOLN BUILDING
60 EAST FORTY SECOND STREET
NEW YORK 17
TELEPHONE VANDERBILT 8-1145

October
10th
1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

This note is just by way of reminding you of what I said last week about those Shahn drawings. They have been promised to the Houghton Library in Boston. I got them for temporary use via registered mail, insured for \$1700.00. I think you told me you were to see Mr. Shahn so most of this may be academic.

When the drawings have served their purpose will you call me please and I'll stop by for them.

Thanks.

Sincerely,

Beverley D. Chaney

BDC:mr

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President
LOUIS J. MARION
Executive Vice-President
ARTHUR SWANN
Vice-President
MARY VANDEGRIFT
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MAX BARTHOLET
Secretary & Treasurer

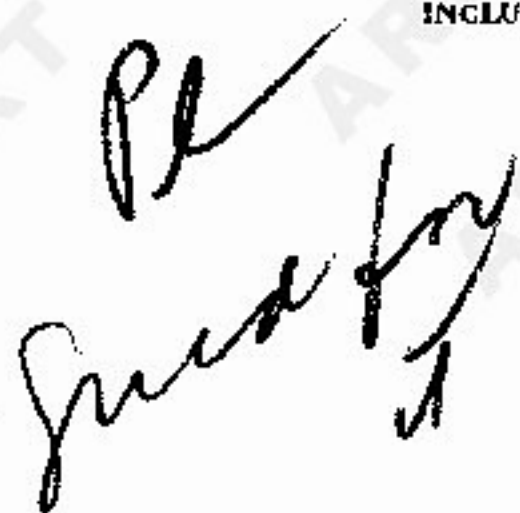
ANTHONY N. BADE
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PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · NEW YORK 21

PUBLIC AUCTION SALES AND APPRAISALS OF
ART · LITERARY AND OTHER PERSONAL PROPERTY
INCLUDING JEWELRY



October 13, 1958

Telephone
TRAFALGAR 9-8300
Cable Address: PARBECAL

CHARLES PACKER
Head of Appraisal Dept.

Downtown Gallery
32 East 51st Street
New York City

Gentlemen:

Thank you for your bids in our sale No. 1842.
We are happy to advise that we were successful in securing
one lot for you, viz., 81, for the sum of \$210.00, bill
for which is herewith enclosed.

We regret, however, that we were unsuccessful
in securing lot Nos. 75 and 82 for you as they sold for
\$320.00 and \$600.00, respectively.

Yours very truly,


PARKE-BERNET GALLERIES, INC.

EB/e
Enc.

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SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HENLOCK 1-2040

September 30, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your nice note. I am here, happy with the Museum, with San Francisco and with life in general. I have been on the job since August when Dr. Morley left, so I am beginning to get the feel of things. You know how welcome any ideas of yours will be - even the minor variety.

I will be in New York the week of the 20th and will stop by to say hello if you are around.

Yours sincerely,



George B. Guller
Associate Director

GDC:pl

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ALVERTHORPE GALLERY
JENKINTOWN, PENNSYLVANIA

September 26, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your letter
of September 25th. We would like to have one
print of Ben Shahn's Silent Music.

Very sincerely,

Elizabeth Mongan
Elizabeth Mongan
Curator

EM:BL

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metropolitan picture
in your exhibition, and
also the "Peter's & Mom".
You sent down a photo
of that last year but
if he sees the original
I think he will like it.
I feel sure he will like
the teddy too. Best wishes
& hope we see you here
very long. Sincerely
Norton

Mrs. Ralph H. Norton

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and is certainly a unigue tribute
to you. Please accept my
affectionate congratulations -
I have missed a chance, too,
to see every one of the artists,
for all of whom I have particular
admiration.

And, I am sure, it looks as
though I should never
see Georgia O'Keefe. I missed
her on the last round too.

This is a landmark year
of another kind, for me
I'm "retiring" at the end of
it. May I call you for lunch,
one of these days?

October 10, 1958 Deborah Calkins

October 11, 1958

Miss Elisabeth Mengon, Curator
Alverthorpe Gallery
Jenkintown, Pennsylvania

Dear Miss Mengon:

Please forgive me for not having shipped the print of
Ben Shahn's SILENT MUSIC to you but we discovered that
the only copy available was out on exhibition at the
moment.

It is being recalled and we shall ship it to you in
the near future.

Sincerely yours,

EGH:pb

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

September 28, 1958

Mr. Norman Hirschl
Hirschl & Adler Galleries, Inc.
21 East 67th Street
New York 21, N. Y.

Dear Norman:

From time to time I have offered to me works of art which, though of good quality, do not fit in with my two classifications of modern Americans and folk art. Would you be interested in having these referred to you? I am asking because I have sent several people to the gallery and do not want to continue if they get in your hair. I frequently get annoyed when the museums refer callers to me.

At the moment I have three very handsome drawings by Constantin Guys, photographs of which I am attaching. These are owned by a very good old friend who has retired and is moving into smaller quarters. I bought his American paintings, but of course have no association with the Europeans.

Sincerely yours,

EGH:pb
Enclosures (3)

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published for your use after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

October 15, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your gracious note. I expect to be in New York the first week in November and I shall look forward to seeing you then. I'm so glad that Mitch wrote you; he finally sent a card with his new address to me, no news of his new job but I can't believe that he is anything but a great success in California.

'Til November, my best good wishes and my special thanks for letting me wait for a decision on the Civil War pictures and the sculptures.

Sincerely yours,

Mary Black
Mary C. Black

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

September 25, 1960

Miss Leona E. Prasse
1514 Arthur Avenue
Cleveland, Ohio

Dear Miss Prasse:

Thank you for your check. A receipted bill is now enclosed.

Within a few months -- when you are ready to present the picture to an institution -- I shall be glad to send you the higher valuation. It can not be done simultaneously, as you can well understand.

Sincerely yours,

ELSpb

Enclosure

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let me know the
procedure from here.

Sincerely,
Jean M. Trolzky
(Mrs. Lewis A.)

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

October 13, 1958

Mr. John Frederic Ross, Curator
Fort Wayne Art School and Museum
1028 West Harry Street
Fort Wayne 2, Indiana

Dear Mr. Ross:

We shall be very glad to cooperate with you in the exhibition
you plan for February 1959.

Because of the tremendous activity in the art world, I think it
would be best to postpone any decision regarding specific pictures
until the first of the year when we will be in a better position
to tell you what is actually available for the occasion.

Is it likely that you will come to New York before then to make
a personal selection -- or would you like to have us send you
photographs for this purpose? Won't you please let me know.

Sincerely yours,

EGM:pb

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

September 29, 1958

MEMO TO MRS. EDITH G. HALPERT:

I was tremendously impressed
with the Tryon Art Gallery at Smith.
Judging from what I saw on the walls,
it is certainly one of the outstand-
ing college museums in the country.
They were delighted with the Saporin
and I'd appreciate it if you would
let me have an appraisal for my files.

Rumi

Marked - July 1950
rept. 7/51

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

H. J. HEINZ COMPANY

MAKERS OF THE 57 VARIETIES

PITTSBURGH, PA.

OFFICE OF THE PRESIDENT

October 6, 1958

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I am enclosing a print of the Stuart Davis mural which
is in the lobby of our new Research Center.

Unfortunately, we do not have a transparency of this
picture and I am hopeful that this will suffice for
your needs.

Yours very truly,



Secretary to Mr. H. J. Heinz II

Mr. CGkoepke/jd

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1800 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

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5516

October 14, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Telephoned you yesterday because I had received that lovely letter from you. Louise wrote me that she and Bill Lieberman had seen this painting at the Feigl Gallery and liked it very much; she said the price was \$10,000, but that "you might very possibly get it for less, as price is always subject to negotiation".


Louise also wrote me that there is a magnificent Kokoschka at The New Gallery but she did not have a photograph of it sent to me.

Bill Lieberman had a picture sent me from the New Gallery by Kirchner which he thought was excellent, but I did not care for the photograph which they sent me, however Louise wrote me that "The one at the New Gallery is really a marvelous picture and Bill is terribly excited over it. Thinks it the best he has seen. It is the same year as the big double-portrait Kokoschka which the Museum owns. The price of the New Gallery one is \$16,000, and a rare buy".

As I mentioned to you on the 'phone, Mary received an announcement from the Kutz Gallery about a showing of some Picassos, some of which were for sale. Mary feels that we should go to New York before deciding on any pictures, so possibly I will be dragged there in a month or so.

Delighted that you had such a wonderful summer.

Sincerely,


Sylvan Lang

P.S.: Felt copy of letter to Feigl, which I sent you yesterday, was the courteous thing to do, since I had never heard of him.

SL

September 26, 1958

Mr. William H. Lane
Standard Pyroloid Corporation
Leominster, Massachusetts

Dear Bill:

Fred suddenly arrived yesterday creating a sensation. Because we were so pleased to see each other, our greeting shocked two characters from the University of Illinois. I am paying for my spontaneous combustion by having these guys for cocktails this afternoon. I may have to kiss them goodbye to make up for it.

Under the circumstances — I am referring to Fred's arrival — I hope to see you for dinner on Tuesday night after the Dove opening. There has been no word from Mrs. Dove as yet, but the young Doves will be here.

On your way in will you be good enough to bring with you any of the Dove oils or watercolors which by this time you have decided against. We expect quite a rush and I should like to know what is available in order to plan accordingly.

And so, I'll be seeing you.

Sincerely yours

Bill

sensation

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RANDOLPH-MACON
WOMAN'S COLLEGE

F. R.

DEPARTMENT OF ART

LYNCHBURG
VIRGINIA

September 26, 1958

Dear Mrs. Halpert,

This is to acknowledge receiving your letter and the photostat of the bill from Boissonna's for \$60 for acquiring Jack Levine's Street Scene. I am referring this to Mr. A. M. White, Treasurer. I hope it can be settled promptly through our insurance company. Best wishes, Sincerely, Mary F. Williams

October 11, 1958

Mr. Sylvan Lang
Lang, Byrd, Cross, Ladon & Oppenheimer
1500 Milam Building
San Antonio 6, Texas

Dear Sylvan:

Thank you for your check. This straightens out your account and we can both relax about such sordid matters as money, although I hope to see your name on our Accounts Receivable once again in the very near future.

I cannot tell you how distressed I am that you had an accident. Having had the same experience, I can well sympathize with you in the realization that it is a heck of a nuisance to jiggle around with a cast, particularly during a vacation period.

My European trip was really the most exciting one I have ever had, as the experiences were completely novel. It is amazing how one's perspective can change under the circumstances and can create a new set of values. Because I could speak the language, I had the unique opportunity of hearing and seeing a great deal more than most visitors to Russia, but, unlike a good many of these visitors, have no intention of writing a book after a three-weeks' visit. All I can say is that I have promised myself that I shall never be grouchy again and will continue to enjoy our freedom with more consideration and appreciation. Furthermore, after several other stopovers en route, I came back with the realization that what is happening in the arts in America is really of supreme importance.

I hope that you and Mary will be coming to New York in the near future. It is always a great pleasure to see you.

My very best regards.

Sincerely yours,

EGH:pb

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October 11, 1958

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

I thought you would like to know that I received a letter from Mitch as a result of your note to him. Many thanks for passing on the information.

It was a great pleasure indeed to see you although I deeply regret that the time of your visit was so brutally hectic in the gallery and that I was tied up in knots. The next time I hope that we can get together and really have a relaxed visit.

Also, I wanted to let you know that there is no hurry about the Civil War scene and the portrait of Stonewall Jackson, nor in relation to any of the objects that Lawrence Allen showed you while you were here. As you know, we keep the folk art rather private and concentrate entirely on the major museums in the field. There is no hurry about making actual sales, particularly in this period when no material is available for purchase.

Here's to a meeting in the near future.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES KEMPER
922 WALNUT STREET
KANSAS CITY, MO.

September 24, 1958

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am sorry to hear that Mr. Zorach has been seriously ill and I do hope that he is well on the way to recovery by now. There is really no great urgency about the matter although we should be well on the way to something definite within the next two or three months. I am wondering if we could not get the photographs of the model, irrespective of whether Mr. Zorach is in New York or not, and try and make some final determination as to whether or not the piece would be suitable and approved by our City Plan Commission and Park Board.

We recently dedicated a Fountain Group in bronze for our cultural center and I was much impressed by the beauty of the bronze pieces as compared to stone. I am wondering if we should not figure an alternate, casting this in bronze, along with the stone as previously suggested.

The more I think about the matter the more I come to the conclusion that the figures will have to be at least 16 ft. overall apart from the height of the base. Whether or not the horses could be deleted without affecting the composition would be a question for Mr. Zorach, I suppose.

A letter from Bill reflects a very happy time over in Italy.

Yours sincerely



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Collector of Customs
Port of New York.

Sir:

Reference is made to entry no.365733 dated May 14,1958 covering a shipment of ~~sixteen~~ ~~xxxx~~ ~~xxxx~~ one package original bronze sculpture which arrived on ~~the~~ by parcel post on April 29,1958.

Please be advised that I have been unable to secure the FS-253 form for this from the shipper and that the whereabouts of the artist is unknown.

In view of the fact that the examiner has reported the sculptures as coming ~~within~~ within the preview of paragraph 1807, and since ~~the~~ I have submitted the customs form 3309,I respectfully request that the obligation of submitting the shippers or artists certificate of originality be ~~examined~~ waived under customs regulations Sections 10:48(c).

Respectfully,

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63 Cranberry Street, Brooklyn 1, N.Y.

Dear Mrs. Malpert,

I had a most happy time in your delightful apartment last Tuesday evening, made the more so by your thoughtfulness and hospitality and further enhanced by the memory of the beautiful Dove show that was lingering in all our minds. It was a lovely evening, and I have been wanting to thank you.

I went into the Whitney at the opening time a couple of days later to really see the paintings and in my enthusiasm I found myself talking to quite strange people, who, however, seemed as emotionally keyed up as I was. There is much true and sincere appreciation and love of Dove's work, and it gladdens my heart.

The next day after the opening and your delicious dinner, I called my sister and gave her a long and excited account of everything! A short note from her last night said that she was feeling particularly under the weather at the moment, but we're all trying to get her in, and of course I told her of your kind suggestion that the gallery be open some morning for her.

And so - again thanks from us both.

Most sincerely yours,

Mary Tom Rehm

October 7, 1958.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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AFR

ARTHUR HORNBLOW, JR.

638 Kelton Avenue
Los Angeles 24, Calif.
September 28, 1958

Dear Mrs. Halpert:

Many thanks for your most kind letter of the 20th. I greatly appreciate having your expert appraisal of our Harnett picture, "Artist's Card Rack".

Mrs. Hornblow and I are coming to New York shortly and will be sending the picture at that time. One of these days I hope to have the pleasure of coming in and paying you a little visit in the Gallery.

With kindest regards.

Sincerely yours,



Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

THE DOWNTOWN GALLERY

EDITH GREGG HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 2-3787

September 25, 1958

Mr. Leonard Adelstein
3084 South Moreland
Cleveland 20, Ohio

Dear Mr. Adelstein:

In response to your letter, I want to advise you that we have available at this time ~~the~~ silkscreen in black and white by Ben Shahn entitled WHERE THERE IS A BOOK, THERE IS NO SWORD. This measures 14½" x 21" and is priced at \$20.

We shall be glad to send it to you if you so desire.

Sincerely yours,



EGH:pb

Enclosed find check for 20.00 for
Ben Shahn silkscreen as above -



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Oct. 2, 1958

Miss Margaret McKellar, Executive Secretary
Whitney Museum
22 West 54th Street
New York 19,
N.Y.

Dear Miss McKellar:

I am enclosing a revised list of prices and insurance values on the Arthur G. Dove paintings in your present show.

This only pertains to the pictures from The Downtown Gallery.

Sincerely yours

John Marin, Jr.

So if you will kindly void consignment #5698;
Many thanks *

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

From:

GENEE FADIMAN

October 16, 1978
Los Angeles

Dear Mrs. Halpert,

I was in the gallery about ten days ago and saw a gouache by Stuart Davis called Package Deal for \$750. I would like to have it sent to me on approval if you still have it.

Thank you very much,

Sincerely,

Mrs. William Fadiman
939 Stone Canyon Rd.
Los Angeles 24
California

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763-58

Congratulations

A171CC 5B PD DUPLICATE OF TELEPHONED TELEGRAM PL3-3707
NEW HAVEN CONN 505PME OCT 13 1958

MRS EDITH HALPERT

DOWNTOWN GALLERY 32 E 51 ST NEW YORK NY
CONGRATULATIONS AND BEST WISHES ON 33RD ANNIVERSARY OF THE DOWNTOWN
GALLERY. KINDEST REGARDS.

STANTON L. CATLIN ASST DIR YALE UNIVERSITY ART GALLERIES.

745PME

BY WESTERN UNION

each would receive 30 framed prints by American artists. It is the Council's intention to purchase for this purpose 400 prints from the 1959 Multiple Print Exhibition "American Prints Today." Ownership of them will be retained by the Council but they will be given to 7 selected embassies and consulates abroad which would like to have them for their permanent collections. Final decision on this project depends on the receipt of necessary fund, but negotiations are in progress and the prospect is encouraging. If this test in 7 embassies proves successful the Council will attempt to extend the service to approximately 30 more embassies and consulates.

8. EDUCATIONAL CONFERENCES

The annual meeting of the Print Council is attended by many prominent and influential persons in the field of fine prints. These include museum directors, curators, collectors, and art historians. It has been the policy of the Council, in conjunction with the Annual Meeting, to confer with other authorities in this and related fields, including important artists and government officials. Panel discussions are held to further the educational aims of the Council and improve its programs, and also those of museums and other institutions concerned with fine prints.

At the first Annual Meeting, held in April 1957 at the Museum of Modern Art, New York, ideas were presented by interested officials from institutions in all parts of the country from New York to California. Much of the work of the Council has developed from the suggestions and plans initiated at that conference.

At the 1958 Annual Meeting, held at the National Gallery of Art, Washington, Mr. David Finley, Chairman of the Fine Arts Committee of the People-to-People Program, gave a report on the Council's plan to co-operate with the "Program" in the decoration of U. S. embassy and consulate buildings abroad. This meeting, held April 25, centered around a panel discussion of the topic "Juries and Jury Systems," which dealt with the methods used for selecting works of art for exhibitions. The members of the panel, which included other authorities in the field of fine arts in addition to members of the Print Council's Board of Directors and Advisory Committee, delivered prepared statements and analyses of the topics involved. Others present in the gathering also participated.

Each year the Council will provide, in connection with its Annual Meeting, an opportunity for scholars to gather and discuss problems of current interest in the field of fine prints. Papers presented at these conferences will be published by the Council or under its auspices.

9. WORK IN PROGRESS

(A.) Establishing Printing Facilities for Artists in Graphic Workshops of Universities and Colleges or in Museums in Different Parts of the Country.

Preparatory conferences held with artists and curators and university officials confirm the need for this project and have supplied much detailed information as to ways and means of carrying it out. It is estimated that during the coming three years five such graphic workshops could and should be established.

October 8, 1958

Mr. Peter Sels
Director of the Art Gallery
Pomona College
Claremont, California

Dear Peter:

This letter is in the nature of a heart-rending plea.

I have just talked with Jack Baur of the Whitney Museum, who graciously agreed to lend me a painting by Max Weber entitled ADORATION OF THE MOON, and shortly afterward advised me that this painting was included in your current exhibition which ends several days after our opening.

For about a year I have been planning an exhibition which I consider of great importance at a time when so many of the young artists are coping with the problem of incorporating the human image in their abstractions. The exhibition I had in mind, and which I am now organizing, is devoted entirely to Max Weber and to his figure painting dating from 1906 to the present. The entire gallery is being turned over to this event. I am eager, of course, to point up the extraordinary diversification in concept and treatment over a period of fifty-two crucial years in the history of modern art. After arranging the paintings that are now in the gallery today, I am convinced that this exhibition will really be a "sensation" and realize also how important it is to include ADORATION OF THE MOON.

Now that I have told you my heart-rending story, is there any possibility of removing this painting from your show a few days ahead in time for our opening on November 10th - or rather, two days ahead, so that we may include it in the hanging plan? This is usually done on Saturday evening - in this instance, on November the 8th. The Flying Tiger is very reliable in quick shipments. If it is at all feasible to do this for us, I shall be your slave hereafter. Won't you please wire upon receipt of this letter (collect).

My very best regards.

Sincerely yours,

Ellsps

10/7 - 11/20

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Mrs. Lester Guest
620 East Foster Avenue
State College, Pennsylvania

October 23, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 57th
New York, N.Y.

Dear Miss Halpert:

It is my understanding that your
gallery handles the pictures
Georgia O'Keeffe offers for sale.

Could you describe briefly, or do
you have any prepared pamphlets
you could send me, detailing
current offerings? If anything
you describe sounds appealing
and is within a price range
I can consider, I could plan to
see the works the next time I
come to New York. I presume
you do not have them nearer
here for any special exhibits?

Very truly yours
Mrs. Lester Guest

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October 11, 1958

Mrs. Levin A. Trotsky
35 Yeager Avenue
Forty Fort, Pennsylvania

Dear Mrs. Trotsky:

It was good to hear from you.

We have arranged to ship the painting to you although I was somewhat hesitant because the frame is rather banged up.

It occurred to me, however, that it would be best for you to have the painting in your home where you can better decide whether you prefer to have the current frame resealed or to have another frame made.

May I therefore suggest — since you are motoring to New York — that you bring the picture back with you when you come, so that we may attend to the framing immediately thereafter.

I look forward to seeing you.

Sincerely yours,

EGH:pb

#6123 enclosed

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HEMERON

HEMERON

612 Zollinger Way
Merion, Pa.
29 September, 1958.

Downtown Gallery
32 E. 57th Street
New York, N.Y.

Dear madam:

My husband and I spoke to you recently
about two Georgia O'Keeffe paintings in your gallery.

One is a mountain scene and the other red leaves.

I would like to know two things:

1. the price of each (I remember \$3000).
2. what arrangements you make for
allowing your paintings to go out on a trial
period.

We appreciate the time you spent with
us, and thank your collection to be all we
could wish for in a Georgia O'Keeffe.

Sincerely,

Hope Makler

(Mrs. Paul Todd Makler)

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CONTEMPORARY ARTS MUSEUM

6945 FANNIN STREET

HOUSTON 23, TEXAS

October 8, 1958
Air Mail

Mrs. Edith Greger Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Now, I need a little bit of help for our Drawing Exhibition which opens here in November and I hope you will be willing to aid and abet.

In addition to the Shahn, Rattner and Weber which you are lending, would you consider lending the Stuart Davis - the one which is on canvas? If you are willing, would you have the enclosed form completed and returned to me - also a photograph if one is available. Hope we can have the Davis - it would be a knock-out for the show.

I have written to the Metropolitan for the Kuniyoshi Fish Head, but we cannot have it for the show. I have since written to the Sylvan Lange in San Antonio about their Kuniyoshi which I understand is a beauty, but it may be too early to include in the show which is only concentrating on the last ten years of drawing. I hate to ask this because you are being so generous as it is, but, if they do not lend, can I count on a Kuniyoshi from you?

In the meantime, would appreciate receiving forms on the Shahn, Rattner and Weber so that the catalogue can get under way.

Everything here in Houston is in a nice churned up condition - what with this museum having just opened its first show of the season; the opening of the Philip Johnson buildings for the University of St. Thomas; and the Human Image Exhibition opening tomorrow in the Mies van der Rohe opus. The season has begun with the well-known bang. Wish you were here to see and discuss all this!

As ever,

Jerry
Jerayne MacAgy

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Mrs. Earl Wade Hubbard
Lime Rock, Connecticut

Oct. 14, 1958

Dear Mrs. Halpert,

I am sending you this letter to verify our purchase of the Stuart Davis painting. I am enclosing a check for \$9,500.00.

Sincerely,

P.S. We enjoyed the reception so much.

Barbara Hubbard

50 Lopez Avenue
San Francisco 16, Calif.
October 5, 1958

Clowdson Gallery
34 East 51 St.
New York, N.Y.
Gentlemen:

My wife and I have just seen the "Picture in
Abstraction" exhibit being circulated by the Whitney
Museum here in San Francisco.

One of the paintings in the exhibit is
"Composition - Farmhouse #3 (1955)" by Abraham Rattner.
The title indicates that it was lent by you.
Since we liked this painting, we inquired of
the San Francisco Museum of Art as to whether it
was for sale. They indicated that it was and
that the price was \$5,000.

This price seems quite high for us and we wonder
whether you are able to quote a lower price
for this painting. I would appreciate your
informing us as to the lowest price you would
accept for this painting.

Hoping to hear from you in the near
future, I remain

Very truly yours,
Victor Hwang

October 1, 1958

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Foster:

Thank you for your very nice letter and for sending a duplicate catalogue.

Your reference to the NEW HAMPSHIRE STILL LIFE recalls the fact that whoever packed the picture glued the masking tape across the frame, thus removing a good deal of the pseudo-goldleaf. This, I am afraid, will necessitate a new frame or a repair job. Because I am sure that you carry insurance for such contingencies, I am writing to you about this matter. The sum involved will be between \$18 and \$24.

I hope you will have occasion to call on us again. It was a great pleasure to work with you.

Sincerely yours,

20Hspb

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VICE-PRESIDENT
AND TREASURER

Hudson D. Walker
VICE-PRESIDENT

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SECRETARY

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Hudson D. Walker

FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 5-5800

September 24, 1958

To Members of the Friends of the Whitney Museum:

The first of the series of annual exhibitions held by the Friends of the Whitney Museum, "The Museum and Its Friends," proved highly successful in attendance and critical reception, and in stimulating the growth of the Friends' membership.

This year your Exhibition Committee plans a different type of exhibition, consisting of paintings and sculpture by living American artists, the choice of the artists to be based on a poll of the entire membership of the Friends. The exhibition will probably consist of works by about ten painters and four sculptors who receive the highest number of votes, each artist to be represented by several works - in other words, a group of small one-man shows. The actual works will be the best examples available, whether privately or publicly owned. The exact final form of the exhibition will be decided by the Committee after the votes are in. It is our hope that the exhibition will be important not only because of its quality, but also as representing the choice of an association of individuals vitally interested in contemporary American art.

We are enclosing a ballot, and would appreciate it if you would be kind enough to fill it in and return it to us. The artists should all be living Americans, and their names should be listed in the order of your preference. Your vote will be confidential except to the tabulators. Since the Committee would like to start selecting the exhibition in the near future, we would appreciate receiving this ballot by October 25th.

The success of our first exhibition was due to the generous cooperation of the Friends' membership. This year we count on your continuing cooperation in the form of voting on the coming exhibition.

Sincerely yours,

Milton Lowenthal

Chairman
Exhibition Committee

Enclosure

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information he published 60 years after the date of sale.

October 13, 1958

Miss Joyce Morrow, Executive Administrator
Whitman Institute of Graphic Arts
New York 16, N. Y.

Dear Miss Morrow:

Thank you for your letter of

October 10, 1958.

I am sorry that I cannot give you the information you need at this time. I will be glad to

contact you again when I am able to give you the information you need.

Very truly yours,

John H. H. H.
A. H. H. H.
The Whitman Institute of Graphic Arts
New York 16, N. Y.

October 13, 1958

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of death.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**SENDER
WAITING**



TELEGRAPH ANSWER

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

telegrams in STANDARD TIME at point of origin. Time of receipt is STANDARD TIME

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

(03)

B LLT448 NL PD AR=BOSTON MASS 30

MRS EDITH HALPERT=

32 EAST 51 ST NYK=

MAY I IMPOSE ON YOU BY SENDING PAINTER ALBERT ALCALAY
TO SHOW WORK AND ASK ADVICE THURSDAY FRIDAY OR SATURDAY
PLEASE ANSWER COLLECT=

HYMAN SHETZOFF 123 NEWBURY ST BOSTON=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



HOTEL ROYAL DANIELI
& NEW DANIELI EXCELSIOR
VENICE

Oct. 16, 1958

Dear Mrs. Halpert,

Your receipt on the returned Stuart Davis
reached me here. Thank you very much.

I would appreciate it if you would send
the photographs of the new work you are expecting
to me at the same address: Tournesol, Gstaad,
Suisse. I am eager to see them.

You were right about something you
said to me. Five days after we set out on
our travels, my husband decided he wanted to
get back to work. So we will return much
earlier than planned - first, though, we are
going to Africa on his safari.

Best regards,
Betty Freeman

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

L. ARNOLD WEISSBERGER
120 EAST 68 STREET
NEW YORK

October 10, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

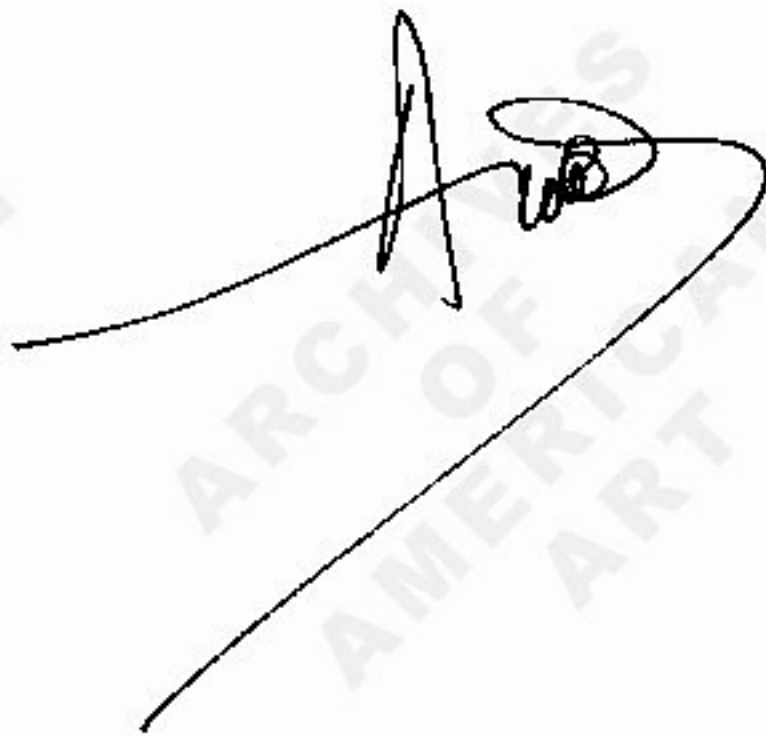
Here is a further check for \$1000. on account.

No wonder I never have any money to spend on
ties and suits and other things that growing boys
like - you're getting all of it.

Warm regards.

Cordially,

LAW:agg
encl.

A handwritten signature in dark ink, appearing to be 'LAW' followed by a stylized flourish, is written over a long, horizontal, slightly wavy line that spans across the lower half of the page.

Not to publish any information regarding sales transactions,
and to be responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

September 25, 1955

Miss Marjorie L. Ellis, Registrar
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Miss Ellis:

On June 23rd I received a note from Mr. Cunningham reporting that "Our Registrar advises us that the insurance on the Dove will cover the cost of the repair," and suggesting that we send a bill.

Evidently we failed to send a bill although the enclosed memorandum was forwarded on June 24th. Our invoice is now enclosed.

Thank you for your attention.

Sincerely yours,

EGH:pb
Enclosure

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 13, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The first letter I have written since my return: I was bogged down with the grippe, and my secretary has been out, too.

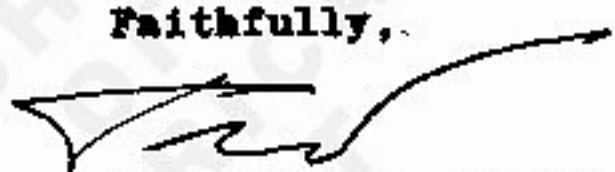
I had a very good time in New York and left at a high point. It was good to see you and to find all our plans working out as we would have wished. Somehow or other, this was a most personal time for me and I felt it to be so between ourselves.

I hear from the Whitney that a Mr. H. C. Wallace is purchasing LANDSCAPE IN FIVE FLATS and wishes his painting after the showing. This is all right with me if it is what you want, as I have written Margaret McKellar. It is a large show.

I should like to clarify our thoughts on the condition of John Leeper's HARDWARE STORE and whether it is to travel. I don't want to risk the painting, nor do I want to suggest to John, on second thought, that it is in less good condition than he supposes. You spoke of Sheldon Keck having a look at the painting. Must he be paid for this? I hope he will take a look for free, as I don't see how I can put in an insurance claim when nothing has happened. Shall I phone Leeper and ask him what he wants done?

I see you and Bill jumping up the evaluations, and I shall cover accordingly. It is only one of the liabilities of our joint success. Much love to you, and admiration, let me assure you.

Faithfully,


Frederick S. Wight
Director of the Art Galleries

FSW:je

AIR MAIL

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THE HACKLEY ART GALLERY

MUSKEGON 4, MICHIGAN

RICHARD YONKERS, DIRECTOR

September 26, 1958

Mr. Paul Rosenberg
20 East 79th Street
New York City

Dear Mr. Rosenberg:

Dr. Duncan E. Littlefair of Fountain Street Church, in Grand Rapids, Michigan has asked our museum to help him with a project he has in mind.

Some years ago, we worked together on a new chapel for this church which we eventually had built and designed by Alden Dow of Midland, Michigan. It was a successful venture.

Dr. Littlefair has now obtained a donor who would like to present the church with a stained glass window (three by seven feet) to be designed in a contemporary manner. I think I am correct that Rattner has done work of this kind. We are seeking information as to artists who have successfully worked on such projects, where they can be reached, what stained glass manufacturers have executed the above projects. We are interested to learn as much as we can about how is the best way to proceed toward completion of such a project. Every way in which you might be of help to us would be appreciated.

May we hear from you at your earliest convenience?

Very sincerely yours,


RTYbb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for general use.

September 25, 1958

Mrs. Herbert C. Morris
Colton Road
Bryn Mawr, Pennsylvania

Dear Mrs. Morris:

Before we return the Demuth painting, AT THE MILLINER'S, to you, we would like to make certain that you will have returned to your home in Bryn Mawr. A self-addressed postcard is enclosed for your convenience in replying.

I hope you have had a very pleasant summer on Cape Cod and that I shall have the pleasure of seeing you in the near future.

Our next show might be of special interest to you. An announcement is enclosed.

Sincerely yours,

ECM:ph

Enclosures - postcard for reply
- Dove watercolor announcement

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

546 Rimpau Blvd
Los Angeles, Calif
Oct 10 '58

Downtown Gallery

New York, N.Y.

Dear Mrs. Harper,

I am happy to enclose
check for \$500 as final

payment Invoices # 8035

and # 8036. Thank you for

the privilege of installment
payment. Sincerely,

Quinn R. Allen

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Thanks so much!

Sincerely,
Jean N. Trotzky
(Mrs. Lewis A.)



THE UNIVERSITY OF OKLAHOMA

NORMAN · OKLAHOMA

October 10, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Museum of Art, University of Oklahoma, is attempting to evaluate by current dealer prices some works which are in the permanent collection. Realizing that many of the artists are on your gallery roster, we would greatly appreciate your sending us approximate prices on as many of the following works as possible. We realize that an accurate evaluation is impossible and you will not in any be quoted on any estimate which you might give.

ARTIST	MEDIUM	DATE	TITLE	HT.	WIDTH.	
George L. K. Morris	oil	1946	NEW ENGLAND CHURCH	36	x 30	
Gregorio Prestopino	oil	*	NEWSPAPER	38	x 30	
2. Jack Levine	oil	1946	THE WHITE HORSE	30	x 36	
Max Weber	oil	1945	TWO VASES	32	x 21 1/2	4000.
Adolph Gottlieb	oil	1946	THE COUPLE	25	x 32	
Charles Howard	oil	1945	THE MEDUSA	14	x 18	
William Baziotes	oil	*	FLOWER HEAD	36	x 42	
Julio de Diego	oil	*	NOCTURNAL FAMILY	24	x 30	
Loren MacIver	oil	*	BLUE DUNES	40	x 30	
William M. Chase	oil	none	CHILDREN OF THE ARTIST	72	x 36	
Abraham Rattner	oil	1945	THE YELLOW TABLE	24	x 29	1800.
Ben Shahn	tempera	1946	RENASCENCE	22	x 30	700 1600.-

* acquired by the Museum of Art in 1948

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September 25, 1938

Mr. Alois Fahry
Webbs Hill Road
Stamford, Connecticut

Dear Mr. Fahry:

Much as I should like to be of service to you -- and to Mrs. Tremaine -- I prefer to give you the facts so that you may avoid an unnecessary trip to the city. As of five years ago, we closed our list permanently to all but the twelve artists whose names are printed below. This decision was reached after almost thirty years of introducing new artists, promoting and helping to establish them. Among the several reasons that decided the new policy was the enormous number of galleries in New York creating a more than adequate source for exhibitions for artists in all stylistic categories. Unfortunately, I have had little time to follow through on the new galleries and would not be equipped to make any suggestion. No doubt you are in New York sufficiently to know the type of art each gallery shows and would therefore be better equipped to decide on a prospective association.

I am sure you will understand my position.

Sincerely yours,

EGH:pb

Copy to Mrs. Dorton Tremaine

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NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

5516

October 9, 1958

Mrs. Edith Halpert
Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith and Lawrence:

It is a pleasure for me to transmit herewith check for \$531.62, per your statement of October 1, 1958. Want both of you to know, and therefore sending a copy of this letter to each of you, that Mary on four occasions was absolutely positive that no picture has ever been returned to any gallery except when packed by our William under her supervision and with the charges prepaid. From the letter to you from the Railway Express Agency of August 22, 1958, it is manifest that Mary is wrong and that at least on this occasion she had the picture packed at Scobey's.

I often become impatient with the "gentler sex" because I don't understand how a person can be so positive as Mary has been and then find out that she was wrong. Guess one can generally rely upon what one's clients tells one, but I am now doubtful about what one's wife says!

Seriously, though, would have given this item attention after you sent said letter of August 22 from the Railway Express Agency, except that I am only now getting around to the handling of other than pressing matters. Broke my right leg in an accident in California on August 13, and had it in a cast until about two weeks ago. Have practically recovered, but I am feeling rather grouchy, as it spoiled my summer - only had two weeks vacation before the accident - and I am only now getting around to attending to matters like this which should have received earlier attention.

With very kind regards, I am,

Sincerely,

Sylvan Lang
Sylvan Lang

17
Enclosure

Edith - Hope you had a grand time in Europe.

Sh.

Dr. Richard M. E. Malmgren

October 11, 1958

- 2 -

P.S. I think Mr. Murray is a doll, but don't tell him I said so.
It was a pleasure to meet a museum president of his calibre.

Mr. Richard M. E. Malmgren
The Museum-William-Prater Institute
Office, New York

Dear Mr. Malmgren:

I have been very glad to hear of your coming to the
University of Chicago (how about the date?) in which
a reproduction of the painting which will
be the first of the series - with a red star, certainly
of the Museum-William-Prater Institute.

Although several other institutions have expressed their
interest, I am truly delighted that this painting will
become your property.

When Mr. Murray was here, I did not give him a specific figure
as for the price and I had had no opportunity to discuss the price
to properly value the delivery of the painting. However, I
estimated a price that is within the neighborhood of \$1000
and the actual figure - and a special one - is \$750, less
10% which brings the price to the Institute to \$675. Since
Mr. Murray mentioned that the decision as between you and him
I suppose the matter is settled. But before sending you an
invoice, I would like to receive word from you to the effect
that all this is satisfactory. I might say in passing that I
am delighted - or shall be - when the decision is made - as
I consider this the number one painting by Ben Shahn and very
appropriate for your outstanding collection of American art.

I certainly hope that I shall see you on Monday at the opening
party. All the artists and associates are coming and the
exhibition is a very exciting one.
It will be an honor to see you.

During an earlier visit, I promised to send you a copy of my
contribution to the Conference on the Creative Arts sponsored
by Boston University. This is now enclosed. I cannot recall
what other references this issue had when at the time but
found this paper with a note to the effect that I was to send
it to you.

Sincerely yours,

Richard M. E. Malmgren

Enclosure

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 26, 1968

Mr. George D. Culler
San Francisco Museum of Art
Civic Center
San Francisco 3, California

Dear George:

In going through my voluminous file, I came across your note of May 12th and wonder whether you have actually settled in San Francisco or are about to do so. I have nothing in particular to write about but just want to know where I can reach you if and when I get a brainstorm — or even a minor idea — to pass along in relation to younger collectors.

In any event, I should love to hear from you.

Sincerely yours,

EGH:ph

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ERNEST BROWN & PHILLIPS LTD

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TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OPORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

7th October, 1958.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32, East 51 Street,
New York 22,
New York, U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of October 2nd. I must apologise once again for the delay in sending you your bronzes, but Mr. Moore's continual and unavoidable absences from this country have slowed things up very much indeed.

In this particular instance it will be perfectly alright for your British client to give us the money for the Shahn drawing to set against your debt to us in respect of the bronzes.

Yours very sincerely,

Nicholas E. Brown

not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct. It is not the duty of the publisher to publish information regarding the death of an artist or purchaser.

September 24, 1958

Miss Virginia Field
Secretary for Exhibitions
American Federation of Arts
1053 Madison Avenue
New York 25, N. Y.

Dear Miss Field:

I was advised this morning that the Julian Levi paintings which were included in the exhibition "Collector's Choice" will be available for return.

Levi is now associated with the Nordness Gallery and I would therefore suggest that all three paintings be delivered to that gallery at 700 Madison Avenue.

A copy of this is being sent to Julian Levi so that he may be informed of this arrangement.

Sincerely yours,

EGH:ph

Copy to Mr. Julian Levi

+ P.S. (to AFA only) On the same consignment listing the Julian Levi paintings and dated September 4, 1957, there appears another painting, THE END OF AN ERA, by Mitchell Siporin. Would it be possible to have this delivered to
Hayes Storage Warehouse
305 East 61st Street
and to advise us in advance of the delivery date so that we may make the necessary arrangements to have the picture put in our vault?

Thank you very much for your cooperation.

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September 24, 1955

Mr. Richard H. Dana
Room 5000
30 Rockefeller Plaza
New York 20, N. Y.

Dear Mr. Dana:

Please forgive me for being so late in answering your letter of July 18th. I was away until the second week of September and have just gotten around to the summer correspondence.

Under separate cover I shall send you two photographs each of the two paintings you have listed. Our photographer, too, has been away all summer and it may require a week or so to have these prints completed.

Thank you for your patience.

Sincerely yours,

EGH:ph

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October 2, 1958

Mr. Paul Lamb
Box 7461
Cleveland 30, Ohio

Dear Mr. Lamb:

The European market has been absolutely cockeyed and therefore I did not communicate with you further regarding the Constantin Guys. However, several days ago, I discussed these pictures with Norman Hirsch, who thinks he can place them at what I consider fairly good prices, ranging between \$500 and \$750 net to you. If you are interested, will you send them on to me at once. Of course it is possible that you have disposed of these in the interim.

I hope that your plans include a trip to New York in the near future. It would be nice to see you.

Sincerely yours,

ECM:pb

October 9, 1958

Mr. John F. Gordon, Curator
Brooklyn Museum of Art
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Gordon:

Confirming our telephone conversation, I am sending you the "official" letter asking your kind cooperation in lending for our Heber exhibition "Figures in Retrospect" the painting in your collection entitled MUSIC. The dates of the exhibition are November 11th to December 6th, but of course we shall do the hanging during the weekend preceding.

If you will be good enough to retain this on your insurance policy, we shall be glad to pay the pro-rata premium for the period involved. Many thanks.

I hope that you will come "To meet the artists—" next Monday, October 13th, when we celebrate our 38th Anniversary.

Sincerely yours,

EGH:ph

September 26, 1958

Zinn's, Ltd.
55 West 16th Street
New York 11, N. Y.

Attention of the Bookkeeper

Gentlemen:

In checking our records we find that the invoice of June 26th referred to on your statement of September 1st had been paid by us on June 27th by our check No. 23103 which we have, canceled, and with your deposit stamp on it, in our possession.

Our recent check No. 23224 of September 24th in repayment of this amount of \$11.60 was therefore issued in error and we would appreciate it if you would return it to us, if it has not already been deposited by you, or, if it has, your sending us your check in return of this amount.

Very truly yours,

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 2, 1958

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

Dear Jim:

We have finally assembled eight of the ten photographs which you requested. Marin wrote to the Museum of Modern Art for the FATHER AND CHILD and to the Whitney for the PASSION OF SACCO AND VANZETTI. This will complete your list.

Whenever you are ready for the black-and-white department, please give me a ring. It was so nice seeing you and I wish we had occasion to meet more often.

Sincerely yours,

EGH:pb
Enclosures (8)

October 18, 1958

Mr. Thomas Wolsey
416 F Fulham Road
London, S. W. 6
England

Dear Mr. Wolsey:

This morning I received a reply from the Leicester Galleries of London, to the effect that the arrangement I suggested would be entirely satisfactory.

Thus, if you still want the Ben Shahn drawing, we shall be glad to ship it to you according to the current exchange. The amount in pounds is listed in the enclosed invoice, a copy of which I am sending to the Leicester Galleries. As soon as I hear from you, the shipment will be made to the above address.

I enjoyed so much visiting with you while you were in New York and hope that I shall have the pleasure of seeing you in the not too distant future.

My very best regards.

Sincerely yours,

EGH:ph
Enclosure

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

October 1, 1958

Report on: **ACTIVITIES IN WHICH THE PRINT COUNCIL
HAS BEEN, IS, AND WILL BE ENGAGED, 1957-1961**

By: Theodore J. H. Gusten, Executive Secretary

1. PRINT EXHIBITION CALENDAR

This publication has been issued six times thus far, October 1958. It announces in advance the dates and briefly describes all print exhibitions reported to the Council's office which are to be held in the United States during the ensuing four months.

These Calendars are mailed without charge to museums, colleges, and universities, print clubs and workshops, artists groups, the press, and members of the Council. The regular mailing list totals about 1600.

Cal. No. 1	listed 29 exhibitions:	Jan. 1 - Apr. 30, 1957
Cal. No. 2	" 79 "	May 1 - Aug. 31, 1957
Cal. No. 3	" 174 "	Sept. 1 - Dec. 31, 1957
Cal. No. 4	" 146 "	Jan. 1 - Apr. 30, 1958
Cal. No. 5	" 116 "	May 1 - Aug. 31, 1958
Cal. No. 6	" 208 "	Sept. 1 - Dec. 31, 1958

These figures and many letters received from participating institutions indicate that this endeavor has had a stimulating effect on exhibition activities so far as prints are concerned.

The procedure of compiling the Calendar is to send an announcement of the forthcoming issue four weeks before publication date to the entire file of museums, college and university art departments, print clubs and workshops, artists groups, et al., requesting them to send to the Council's office before a stated deadline a list of the print exhibitions scheduled for their institution in the period to be covered by that issue. The resulting information is compiled, edited, and typed for printer's copy, then printed by offset and mailed to the list mentioned above.

The next Calendar will be issued in December 1958 and will cover the period January 1 through April 30, 1959. Future Calendars will be mailed to all members of Congress, calling their attention to exhibitions in their home state.

Directors:

Adelyn D. Breeskin
Henry Sayles Francis
Gustave von Groschwitz
Bartlett H. Hayes, Jr.
Arthur Heinzelman
Harold Joachim
Una E. Johnson
Karl Kup
William S. Lieberman
A. Hyatt Mayor
Elizabeth Mongan
Grace L. McCann Morley
John S. Newberry
Alice Parker
John Rewald
Jakob Rosenberg
Lessing J. Rosenwald
Henry P. Rossiter
Paul J. Sachs
Carl O. Schielewind *
James Thrall Soby
Louis E. Sterm
Hudson D. Walker
Robert M. Walker
Carl Ziegler

Lessing J. Rosenwald

President

Carl Ziegler

Vice President

Hudson D. Walker

Treasurer

Adelyn D. Breeskin

Secretary

Theodore J. H. Gusten

Executive Secretary

* Deceased

Grace M. Mayer
(newly elected)

October 11, 1958

Mr. Laurence Schmeckebier
Professor of Fine Arts and Director
School of Art
Syracuse University
Syracuse 10, New York

Dear Professor Schmeckebier:

It was nice to hear from you and better still to see you
at the opening of the John Reed exhibition.

Naturally we are very pleased that you have decided to
acquire the Zerach head of Michelangelo (not done from
life). For your information, the figure of \$2500 for
this important sculpture is way below his characteristic
price. As a matter of fact, the new examples we just
received range from \$5000 for a head smaller than that
of Michelangelo to \$10,000 for a larger piece. Neverthe-
less, we shall allow a 10% discount, reducing the figure
to \$2250. An instalment arrangement will be entirely
satisfactory and is rather customary now that museums
are trying to get in under the line with prices jumping
like mad.

We are very pleased that Bill has had some of his good
friends as visitors during the summer. He is getting
rather restive about being kept away from the activities
of New York but we write him consistently that he's not
needed in those parts. Marguerite is eager to keep him
up there through October where the causes for irritation
are much more limited than in New York.

I hope you will drop in to see us when you are next in
town.

Sincerely yours,

RMH:pb

not to publishing information regarding sales transactions,
statements are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

OHIO WESLEYAN
UNIVERSITY



DELAWARE, OHIO

October 15, 1958

Dear Stuart Davis,

We have what we think is a new idea for an art exhibition. We hope that you will agree.

For this exhibition we are writing to a number of American artists, inquiring as to the possibility of borrowing some preparatory works (sketches and/or studies). These studies would be prepared for display and would be shown with the clear understanding that they are not finished works, and would be returned to their owners at the close of the exhibition. These works may be sent to us collect and will be returned prepaid. Insurance coverage will be provided by us.

We believe that this exhibition will be a great help to our art students and of interest to the public. We sincerely hope that this idea will be of interest to you.

We are planning on opening this exhibition at Ohio Wesleyan University on March 1, 1959. All work would be returned at the close of the show - about April 10.

Enclosed please find an addressed card on which we hope you will send us your comments and suggestions.

May we hear from you at your earliest convenience?
Thank you very much.

Sincerely,

H. H. Hartman, Jr.

H. H. Hartman, Jr.
Student, Dept. of Fine Arts

Robert C. Vickers

RV. JHV

Director of Exhibitions

HHH:mr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN INSTITUTE

5 EAST 40TH STREET, NEW YORK 16, N. Y.



OF GRAPHIC ARTS

A CORPORATION

Telephone MURRAY HILL 3-3368

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 25, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

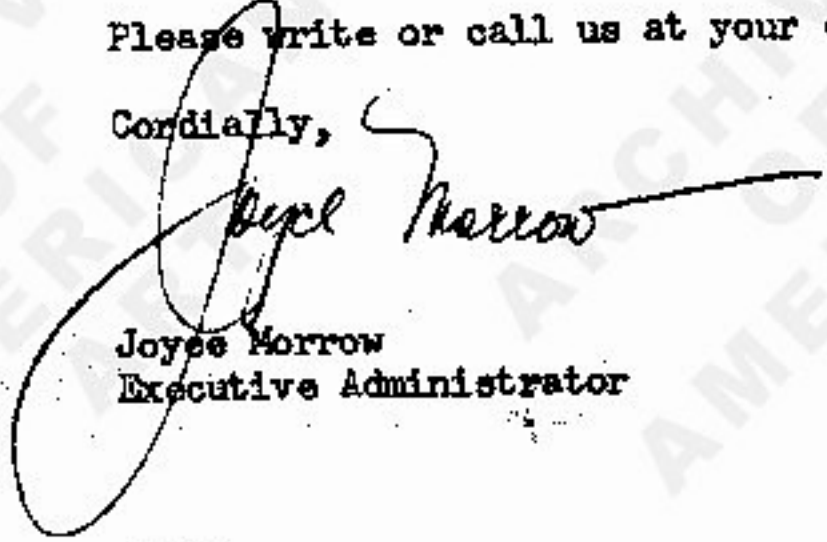
The Institute is happy to announce that its Medal for outstanding contributions to the field of graphic arts will be awarded to Ben Shahn for the year 1958.

Enclosed is a news release which is being sent to all major newspapers, magazines and art schools. Would you be interested in a few copies for your file?

We hope you will be able to attend the presentation dinner on November 13, and wonder whether you will want invitations to send to your mailing list. We have written Mr. Shahn for a list of friends, and would be most happy to send you invitations to cover your list.

Please write or call us at your convenience.

Cordially,


Joyce Morrow
Executive Administrator

JM:mr

November 10, 1959 the exhibition will open in these 8 museums:

Chicago: Art Institute
Detroit: Institute of Arts
Hartford, Conn.: Wadsworth Atheneum
Manchester, N.H.: Currier Gallery of Art
Memphis, Tenn.: Brooks Memorial Art Gallery
Minneapolis: Walker Art Center
Norfolk, Va.: Museum
St. Louis: City Art Center

The exhibit will consist of selected prints done by American artists during the past three years. All artists in the Council's file have been informed about this project, which is entirely new for America, and all are eligible to submit prints in the competition. The announcement was mailed also to museums, colleges and universities, print clubs and workshops, artists groups, and approximately 750 newspapers and magazines throughout the United States. Official entry forms and shipping instructions will be mailed in October 1958 to all who have requested them.

An edition of about 10,000 identical catalogs will be printed and made available to the public in the 16 museums. This catalog will contain black and white illustrations of all prints in the exhibition and also information regarding the graphic media used and biographical notes on the artists.

10. CO-OPERATIVE ADVERTISING

In co-operation with 10 print dealers and galleries the Council has run two full-page advertisements to publicize the new organization and promote fine prints, new and old. The first one appeared in the October 1957 issue of ART IN AMERICA, ART NEWS, and ARTS; the second appeared in the March 1958 issue of ART IN AMERICA, ART NEWS, ARTS, and COLLEGE ART JOURNAL. In the November issue of ATLANTIC MONTHLY a third full-page advertisement will reach 265,000 subscribers, mainly in a different reader category.

Most of the ten dealers have participated in all the advertisements; a few have been in only one. Dealers in various parts of the country have asked to be included in future advertisements and there will be a few new ones in the November 1958 ad.

11. SALES OF AMERICAN PRINTS AT MUSEUM SALES DESKS

In October 1957 consignments of 31 prints by American artists, selected by the Council's jury, were placed in each of these ten museums:

Baltimore Museum of Art
Brooklyn Museum
Cincinnati Art Museum
Columbus Gallery of Fine Arts
Wadsworth Atheneum, Hartford
Brooks Memorial Art Gallery, Memphis
Minneapolis Institute of Arts
Philadelphia Museum of Art
San Francisco Museum of Art
Corcoran Gallery of Art, Washington, D. C.

Cont'd...

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published.

Paul Lamb
Attorney and Counsellor at Law
~~Union Commerce Building~~
Cleveland 14, Ohio 30

Box 7461

October 8, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Edith:

I have your letter of October 2nd and am agreeable to having you sell the Constantin Guys within the price ranges you indicate.

However I am a little disturbed at the part of your note which assumes that I have the pictures and that you do not. Unfortunately I am unable to lay my hands upon all of my correspondence which was brought from my office when I closed it and which I have not had time to completely sort out. However, on March 2, 1956, you wrote me in connection with the offers for the two Dufys, the Lautrec "Jockey" and the Prendergast and Kuhn, that you might be able to dispose of the Constantin Guys and that one dealer had suggested a figure of more than \$400.00 each.

Last spring or at least some time during the last year, you wrote me that you had placed the Guys in the hands of some dealer whose name I do not remember, for sale. It may be that that dealer still has them, or that you have forgotten that you yourself have them. At any rate I do not have them. I hope you will have no difficulty in finding the pictures and will await hearing from you further.

I do not believe I will be able to get to New York within the near future. We have a situation on our hands with Mrs. Lamb's mother who is elderly and in very poor health.

With best regards,

Sincerely yours,

Paul Lamb

PL:SS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 30 years after the date of death.

October 11, 1958

Mr. Alfred Werner
Hotel Bryant
Broadway at 54th Street
New York 19, N. Y.

Dear Mr. Werner:

Thank you for sending me the very interesting article on Ben Shahn. I appreciate your consideration.

Just by chance I ran into Harry Abrams at the Museum of Modern Art and he told me to go ahead with the Pascin photographs which will be sent to you as soon as the prints arrive. The rest is left for your personal decision.

My regards,

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.



BROOKLYN STEEL WAREHOUSE CO.

serving the storage needs of modern industry the world over

September 29, 1958

Mr. William Zorach
Robin Hood Farms
Robin Hood
Maine

Dear Sir:

We have been referred to you by Mr. Rossey of the Bedi Rossey Art Foundry in Brooklyn, New York, inasmuch as you were the sculptor of the cast aluminum mural which is to be erected eventually on one of the buildings of the Fairleigh Dickinson University in Rutherford, New Jersey.

The component parts of this mural are now in our warehouse for packing prior to shipment. We should like to include this interesting subject in one of our future advertising programs and have discussed this matter with Mr. Herald at the University.

We would appreciate your sending us any information you may have regarding this mural, including background history and possibly photographs.

Thank you for your co-operation.

Very truly yours,

BROOKLYN STEEL WAREHOUSE COMPANY

Burton K. Lewis
Burton K. Lewis

bkl/bg

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 3, 1958

Mr. John Horn
Rambusch Decorating Company
40 West 13th Street
New York 11, N. Y.

Dear Mr. Horn:

Please accept my belated thanks for your wonderful cooperation in letting us have the Rattner window section and arranging for its installation and prompt removal.

You will be pleased, I am sure, that many of the leading architects visited the show and were very much impressed with the design and the execution. We had a card placed below, giving complete information regarding both.

Because of the time limitations, we merely sent out a mimeographed card, one of which I am enclosing.

I believe it was most advantageous for the artist and for Rambusch and thank you once again.

Sincerely yours,

EGH:pb
Enclosure

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

September 24, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I can't tell you how much I enjoyed seeing and talking to you last week. As always, time flew by on wings, but our two brief visits gave me the greatest pleasure. I jotted down notes on the wood and metal sculptures that Mr. Allen showed me and when our future accessioning policy is established (in November, we earnestly hope) I shall be in touch with you about them. I shall probably have no answer before then on the Richards' Civil War scene and Stonewall Jackson. I know that they are both good and important pieces that we should have, however, and I shall write you as soon as I have definite word concerning them. If waiting until November creates any inconvenience for you, will you let me know, please?

Since Mitch has not sent me his Los Angeles address, I am sending you the New York address of the firm that will forward mail to him: Frederick L. Jacobs, 60 East 42nd Street, Lincoln Building, New York 17. I think his immediate future is more or less set, but I know he would be grateful to know of the two prospects that you had in mind; more than that, I know your interest would please him.

With all good wishes and my special thanks for your many kindnesses.

Sincerely,



Mary C. Black

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is true.

VICTOR GRUEN ASSOCIATES

planning architecture engineering

*Victor Gruen
R. L. Baumfeld
Edgardo Contini
Karl Van Leuven
Ben H. Southland
Herman Guttman*

OCTOBER 14, 1958

MRS. EDITH HALPERT
HALPERT FOUNDATION
32 EAST 51ST STREET
NEW YORK, NEW YORK

Hi Honey:

I THOUGHT YOU MIGHT BE INTERESTED IN KNOWING THAT I HAVE JOINED THE FIRM OF VICTOR GRUEN ASSOCIATES. FOR THE TIME BEING I WILL BE DIRECTING NORTHERN CALIFORNIA AND NORTHWEST OPERATIONS THOUGH I WILL BE WORKING ON SPECIAL PROJECTS IN OTHER PARTS OF THE COUNTRY ALSO.

I IMAGINE YOU KNOW OF THE GRUEN FIRM THROUGH THEIR WIDELY REPORTED WORK ON PROJECTS LIKE THE FORT WORTH DOWNTOWN REDEVELOPMENT PLAN, AND THE EXCITING NORTHLAND (DETROIT) AND SOUTHDALE (MINNEAPOLIS) SHOPPING CENTERS. WE ARE A COMBINED TEAM OF PLANNERS AND ENGINEERS.

I HAVE A DELIGHTFUL OFFICE ON SUTTER STREET AND HOPE YOU WILL DROP IN IF YOU ARE IN THESE PARTS.

Dan Defenbacher

NEW YORK DETROIT LOS ANGELES MINNEAPOLIS SAN FRANCISCO
ADDRESS REPLY TO: 971 Sutter Street, San Francisco 9, California • TUxedo 5-6635

One or more of the principals listed above are licensed architects or engineers in the following states: Arizona, California, Florida, Indiana, Kansas, Maryland, Michigan, Minnesota, Missouri, Nevada, New Jersey, New York, Ohio, Wisconsin; and in the District of Columbia and Hawaii.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published in good faith and is not defamatory.

September 25, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Richard B. Freeman
Head, Department of Art
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

Your letters to Ben Shahn have been referred to us.

Indeed we shall send you some "first-rate American Graphics" by Shahn. I am enclosing a consignment invoice listing one drawing and three prints.

Since the time is so short, we shall call Badwerth to pick up these items at once -- unless we hear from you to the contrary.

And so, my best personal regards.

Sincerely yours,

EMH:ph
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 10, 1958
Dear Mrs. Halpert,
All the Shalins arrived of course.
I don't know the medium listed
on the invoice. Is it "Theorem Silkscreen"
or "Theorem" or "Silkscreen"? Would
appreciate word on this by return mail.
for the catalog. Sincerely,
Richard B. Neuman
U. of Kentucky



457 MADISON AVENUE, NEW YORK 22, N.Y. TELEPHONE PLaza 1-2600

RANDOM HOUSE BOOKS • THE MODERN LIBRARY • LANDMARK BOOKS
LEADY BOOKS • ALL ABOUT BOOKS • THE AMERICAN COLLEGE DICTIONARY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 15, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you ever so much for letting me take the picture of the dog and canary, primitive home to show to Mrs. Freiman.

Candidly, we both like it very much, but I am afraid we just can not afford it at this time.

I drop in one day again to look at other things.

Cordially yours,

R. A. Freiman
RANDOM HOUSE, INC.

enc.
raf;mp

WELLESLEY COLLEGE

WELLESLEY 81, MASSACHUSETTS

October 6, 1958

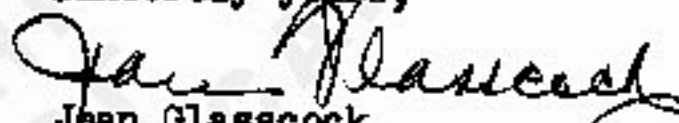
Dear Mrs. Halpert:

It is my privilege to invite you to visit the new Jewett Arts Center at Wellesley College and to see the opening exhibition in the gallery on Sunday afternoon, October 19. You are also cordially invited to hear Mr. Paul Rudolph, the architect, Mr. Paul Barstow, Director of the Theatre, Mr. Hubert Lamb, Professor of Music, and Mr. John McAndrew, Professor of Art, speak briefly in the auditorium at five o'clock about the design and uses of the Center.

Because of the very limited space in the auditorium, admission to the talks, though not to the gallery or the rest of the building, must be by ticket. I shall be very glad to have a ticket for the brief talks mailed to you if you return the enclosed card by October 11.

We hope that you can be present to share in the opening of this magnificent gift from the Jewett family which will mean so much to the arts and to Wellesley.

Sincerely yours,



Jean Glasscock

Chairman, Committee on Arrangements
for the Jewett Celebration

Mrs. Edith Halpert
32 East 51 Street
New York, N.Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information included is correct. 50 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER MASSACHUSETTS

PL 2
6470
October 15, 1958

Dear Laurence:

I think you are referring to the forward to a catalogue of an exhibition held in 1943 entitled "Art Begins At Home", sub-titled "The Addison Gallery Gift Plan." This catalogue is now out of print, but because the Downtown Gallery was a lender to the exhibition, I am sure a copy was sent you. If you cannot find it in your files, I'll ask my secretary to copy out the pertinent paragraphs of the introduction.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mr. Laurence Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Florida State University

Tallahassee

September 30, 1958

DEPARTMENT OF ART

Mr. Lawrence Allen
The Downtown Gallery, Inc.
32 E. 51 Street
New York 22, New York

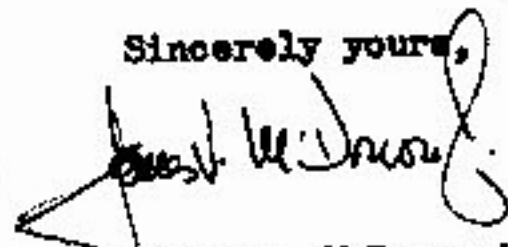
Dear Mr. Allen:

This note is to advise you that the list of prints being shipped to us for exhibition purposes are covered by wall to wall insurance for the total amount of \$6,420 up to the period of December 15.

I have extended the policy to December 15 to allow adequate time for the material to be returned to you and checked.

As soon as the material reaches us we will submit the check list to you.

Sincerely yours,



James V. McDonough
Chairman

JVMaD:vj

October 13, 1958

Mr. Richard Yonkers, Director
The Hackley Art Gallery
Muskegon 4, Michigan

Dear Mr. Yonkers:

Your letter addressed to the Rosenberg Gallery has been referred to us as agents for Abraham Rattner.

Mr. Rattner has just completed a stained-glass window for the De Waters Art Center in Flint, Michigan, and is leaving shortly for Europe where another and much larger window will be executed from his design and under his supervision. The latter is for a church.

Your letter will be discussed with him next week when the De Waters window will be shipped to Michigan and he will have some leisure to furnish the information you request. Incidentally, Rambusch and Company is the firm Rattner has used. The address is

Rambusch Decorating Company
40 West 13th Street
New York 11, N. Y.

We doubt this firm will be glad to furnish a price for a window twenty-one square feet in dimensions and any other technical information which you may require.

I shall communicate with you immediately after consulting with Mr. Rattner.

Sincerely yours,

EGK:ph

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USE ZONE NO.
FOR BETTER
MAIL SERVICE



THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery
32 East 51st Street
New York, New York

COPY

LAW OFFICES

LANG, BYRD, CROSS, LADON, & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN F. GILES
PERRY D. DAVIS, JR.
NEILL BOLDRICK, JR.
CHARLES D. ROSENBERG

3518

October 9, 1958

Mrs. Edith Halpert
Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith and Lawrence:

It is a pleasure for me to transmit herewith check for \$531.62, per your statement of October 1, 1958. Want both of you to know, and therefore sending a copy of this letter to each of you, that Mary on four occasions was absolutely positive that no picture has ever been returned to any gallery except when packed by our William under her supervision and with the charges prepaid. From the letter to you from the Railway Express Agency of August 22, 1958, it is manifest that Mary is wrong and that at least on this occasion she had the picture packed at Scobey's.

I often become impatient with the "gentler sex" because I don't understand how a person can be so positive as Mary has been and then find out that she was wrong. Guess one can generally rely upon what one's clients tells one, but I am now doubtful about what one's wife says!

Seriously, though, would have given this item attention after you sent said letter of August 22 from the Railway Express Agency, except that I am only now getting around to the handling of other than pressing matters. Broke my right leg in an accident in California on August 13, and had it in a cast until about two weeks ago. Have practically recovered, but I am feeling rather grouchy, as it spoiled my summer - only had two weeks vacation before the accident - and I am only now getting around to attending to matters like this which should have received earlier attention.

With very kind regards, I am,

Sincerely,

Sylvan Lang

17

Enclosure

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

POC
Temp cd + mail cut

September 25, 1958

Mr. Curt Kornblau
520 Pine Street
Deerfield, Illinois

Dear Mr. Kornblau:

Mrs. Schwan of the Palmer House Galleries had already transmitted your queries about Ben Shahn's SUPERMARKET before I received your letter of September 22nd and, as you probably know by this time, I replied:

"While we cannot give you an absolute figure, Ben Shahn usually makes from 60 to 90 prints of each of his silkscreens. This would apply to SUPERMARKET."

I might add that this particular print was first produced in 1957.

Sincerely yours,

BGH:pb

October 11, 1958

Mr. Henry B. Caldwell, Director
Fort Worth Art Center
1306 Montgomery
Fort Worth 7, Texas

Dear Mr. Caldwell:

Thank you for your letter.

Indeed we shall be delighted to cooperate with you in sending, as soon as possible, several photographs of paintings by Ben Shahn priced with the \$1000 figure you stipulate. Unfortunately, we have nothing at present in this category, other than drawings in black and white. There are only three Shahn paintings in the gallery now — one priced at \$4000 and the others \$1800 and \$1500 respectively. But now that he is back from abroad and is concentrating on his painting entirely, we hope to have something to offer you within the next two or three months.

I would suggest that Mr. and Mrs. Greenman make a special effort to visit our 33rd Annual Christmas Exhibition, which opens on December 8, and which includes paintings and sculpture by all the artists associated with this gallery, as well as a good many others whose paintings are bought outright for this occasion. A limit of \$1000 is set for this show and the works range from that figure to as little as \$100 for some of the younger artists. However, it is imperative that they arrive by 10:00 a.m. on the opening day. This may seem odd but a good many of the most desirable examples are sold before 1:00 p.m. of that day.

On the other hand, I shall — as I mentioned before — send photographs the moment anything arrives. In sending works of art on approval, the consignee assumes the expense of shipping and insurance.

I hope that you will be in New York in the near future and that I shall have the pleasure of seeing you then.

Sincerely yours,

EGH:ph

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September 26, 1958

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street

Dear Miss Halpert:

We were very pleased to receive your letter and learn that Abraham Rattner is interested in coming to Portland for the Portland State College Centennial year Arts Festival.

I should like to pass along to you now the committee's feelings about fees, which, however, are still not definite. They are thinking in terms of an easel painting with dimensions of 3 x 5½ to 4 x 8, to be hung in the new (and very handsome) College Center building on a natural walnut paneled end-wall.

The fee from Portland State for Mr. Rattner's work will have to be inclusive for three rather separate things: the painting, transportation and lodging while in Portland, and the workshop for advanced students and a public lecture (or a series of three lectures without workshop). A studio and materials would be provided. It is preferred that Mr. Rattner's work in the studio would allow for visits by students to see his work in progress at certain specified hours.

Due to the College's limited and set budget, and because the Festival includes work in all the arts, the all-inclusive fee to an artist is felt to be in the neighborhood of \$4000. We realize this is a good deal less than what was indicated in your letter, but we should like to know what Mr. Rattner's feelings might be. The College would be very pleased and honored to have him, and we do hope something can be arranged.

I expect to be in New York for the week October 6 to 11, and will try to see you and perhaps explain better the situation here.

With best regards,

Sincerely yours,

Barbara MacD. Walker
Barbara MacD. Walker

PORTLAND STATE COLLEGE
PORTLAND EXTENSION CENTER
1620 S.W. PARK AVENUE • PORTLAND 1, OREGON

an official activity of the Oregon Centennial

sales transactions,
written permission
If it cannot be
either an artist or
the information
of sale.

15. (1)



October 11, 1958

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

At last. Frankly, I have been somewhat disturbed that I have had no word from you. I telephoned your apartment several times, in the hope of finding you, but was unsuccessful. Now that I know you are in Shelburne and obviously enjoying it -- what with your attendance, et cetera -- I am very happy.

Of course it must be most gratifying to realize that your work is spreading its message to so many countries. With the bad publicity we have abroad, all this is very important. So little is known in places like Russia, India, and China (I talked with nationals from each of these countries at great length) other than Little Rock, unemployment, rape, delinquency, dishonesty in the highest echelons of the government, that a touch of culture is mighty helpful. One of the shocking things I learned while in Russia was that a good deal of the propaganda distributed is taken entirely from our own papers. My guide in Leningrad -- a woman of remarkable knowledge and education as well as charm -- defended her attitude, when I argued with her, by stating that she makes a daily visit to the library of foreign periodicals and reads The New York Times from cover to cover and that this is the material that is reprinted largely -- plus some snide side remarks of their own. The moment I stepped off the plane in New York, I bought a Times and read it. By golly, what this woman said was absolutely true. We publish nothing other than violent criticism of ourselves and all the news is always of a shocking nature. I suppose this is what sells the newspapers and of course in our form of government we derive from it and devote our comments exclusively to criticism. In any event, I am glad -- darned glad -- to be here once again.

I was very impressed with the article in THE CHRONICLE, as well as by the cover. Obviously this magazine reaches a new audience. I am glad that the set will be set up in the winter.

When are you coming back? I miss you very much and hope to see you in the near future.

Affectionately,

EWB:jsb

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PLYMOUTH ROCK PUBLICATIONS INC.
680 FIFTH AVENUE
NEW YORK 20, N. Y.

October 1, 1958

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

In light of Mr. John Hay Whitney's absence abroad, your letter to him of September 26 has been referred to this office. Unfortunately, Mr. Whitney's personal participation in matters concerning the Herald Tribune will have to be limited pending completion of his assignment as U.S. Ambassador to Great Britain.

Thank you very much for your constructive comments regarding the manner and extent of coverage given the visual arts by the Herald Tribune. Your suggestions have been noted with interest and I will bring them to the attention of the departments concerned. Needless to say, your interest is appreciated.

Very sincerely,

Charles H. G. Rees
Charles H.G. Rees

CHGR/ac

Whitney, John Hay

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ans sent to R 11/3

Rattner

October 8, 1952

Miss Barbara MacD. Walker
Administrator, Arts Festival
Portland State College
Portland Extension Center
1626 S. W. Park Avenue
Portland 1, Oregon

Dear Miss Walker:

Thank you for your letter.

I have read this with great care and tried to break this up into the three categories:

- 1) transportation and lodging -
2-3 weeks
- 2) 3 lectures or 1 lecture and
workshop
- 3) painting, ranging from 3 x 5 $\frac{1}{2}$
to 4 x 8.

The all-inclusive fee indicated is \$4000.

As I wrote you in my letter of September 12th, the painting alone would range, for the large sizes you specify, from \$5000 to \$8000. Although the latter dimensions are almost in the mural category. The fare alone for two would be about \$500. The lodging would be about \$400. And the lecture fees, of course, vary from \$200 to \$400 each. Thus, as far as I can see, Rattner would really be asked to make a monetary contribution and a very generous one at that. As a business agent, I am expressing myself in this form. As one interested in the arts and particularly anything relating to a college, I agree that an artist should make concessions to help the future generation of artists. Between the two there certainly has to be a considerable compromise, as you can see.

Mrs. Rattner mentioned your plans for a visit to New York shortly. Why don't we discuss this matter and see whether you can't make the same breakdown in the three categories and assign the specific sums for the first two, which are a direct outlay on the artist's part, and then arrive at some calculation regarding a logical increase in the price of the painting or a considerable decrease in the size. In any event I am sure you will realize that the current figure would be completely out of the question for an artist of his stature.

Sincerely yours,

EGH:pb

*Ref. at 10/11/52
Rattner*

October 18, 1938

Mr. Arnold Weisberger
120 East 58th Street
New York 22, N. Y.

Dear Arnolds:

I am sorry that I failed you, my dear, but being a chauvinistic character, I have been rather unsuccessful in interesting equally chauvinistic museums in the work of the young French painter. The season is young and if you want to wait another month or so I think I can find a smaller museum which will be interested.

On the other hand, it might be wise to turn the matter over to my dear friend Mr. Hammer who knows this particular market much better than I do. Therefore, as you suggested, I am returning the photograph.

Sincerely yours,

EGH:ph

THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.
DIRECTOR

Telephone—Greensburg 2341

September 26, 1958

*MB
OK*

Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

The Whitney Museum of American Art have suggested that you might be able to supply some or all of the following of their titles which are now out of print.

Cortissoz, Royal
Newman, Robert Loftin
Wight, Frederick S.

Arthur B. Davies
Arthur B. Davies
John Marin

*No
- 5.00
incl
Postage*

Would you please be good enough to let us know as soon as possible whether or not these titles are available and at what price.

With thanks, I am

Yours sincerely,

H. B. Welty

H. B. Welty
Registrar-Librarian

HBW:rn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct. It is the duty of the researcher to be published 60 years after the date of sale.

Stone

SS

Oct. 7, 1958

Dear Edith,

If you aren't "fed up" with our
making & breaking dates, we'd love
to take you to dinner Thursday, Oct. 17.
We plan to fly to N.Y. late that
afternoon so that we can have
dinner about 7:30. We'll call
you when we get into the hotel
to let you know exactly when we'll

Oct. 15, 1958

Memphis
Dear Frank *Gann*

The Marin Show was picked up this morning by Budworth. Think everything will come through in good order.

I do hope you will like my selection. At present I was unable to do any better. But I do feel it is a diversified group. Also I am enclosing some photographs. You already have the Marin catalogue, so you should be in good shape.

How are things going with you. It has certainly been a long time since our last cup of coffee. Life just seems to continue; New York a very hectic place, worse every minute.

Take care of yourself and have fun with the Show -

The Best

John

Will you please put the enclosed label on the back of the corresponding watercolor -

Thanks -

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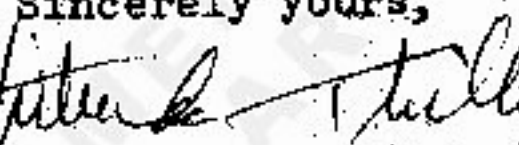
September 29, 1958

Mrs. Edith G. Halpert
The Halpert Foundation
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Two ballots should have been enclosed with Mr. Lowenthal's letter of September 24th. I am sending the second one for the Halpert Foundation, with apologies for its omission.

Sincerely yours,


Gertrude Thilly
Secretary to the Friends

Enclosure

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POW

October 11, 1958

Mrs. Lester Guest
620 East Foster Avenue
State College, Pennsylvania

Dear Mrs. Guest:

Yes indeed we are the sole agents for Georgia O'Keeffe
as well as the other artists whose names are printed below.

Unfortunately, the one comprehensive catalogue on O'Keeffe,
published by The Art Institute of Chicago, is no longer
available. It has been out of print for some time. I am
enclosing a catalogue of our 33rd Anniversary exhibition,
which includes a reproduction of one of her paintings, but
it represents her in only one phase of her work. Her
subject matter, as you probably know, is quite inclusive —
landscapes, flowers, trees, barns, still lifes, et cetera —
executed in a variety of media relating to the subject and
period. The prices range from \$750 for her small canvases
or large watercolors to \$5000 for her major examples.

I should be very glad to show you a representative group of
her work when you come to New York. If you are passing
through Philadelphia, you will find a large collection of
O'Keeffe's paintings in the Philadelphia Museum.

Sincerely yours,

ROH:pb
Enclosure

UNIVERSITY OF KENTUCKY
LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

Oct. 1, 1958

Mrs. Edith Halpert
32 E. 51st ST.
New York, N.Y.

Dear Mrs. Halpert,

Thanks so much for your
help by sending the Shalens
which arrived late yesterday.
Wonder if the drawing "Discord"
is coming separately or if you
decided against sending it at
the last minute.

In either case we are pleased
and think the prints which have
arrived strengthen the show
tremendously.

With every best wish to you
and all kindest regards

Sincerely,

Richard B. Freeman

P.S. How much commission on sales can you allow us?

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 2, 1933

Mr. William P. Wood
Beggstone House
Coopersburg Road
Haverford, Pennsylvania

Dear Mr. Wood:

About a month ago we had some correspondence regarding the Marin painting entitled MAPLES IN AUTUMN FOLIAGE.

Now that the season is in full swing, I am writing to ascertain whether you have made a final decision in connection with this painting. May I hear from you?

I hope that I shall have the pleasure of seeing you *and Mrs. Wood* in New York in the near future.

Sincerely yours,

RCH:pb

for to publishing information regarding sales transactions, teachers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

(orig. retyped)

September 25, 1958

Mr. Felix Landau
Landau Gallery
702 North Cienega
Los Angeles 46, California

Dear Felix:

I am celebrating Yom Kippur by attacking a very fat dictation folder.

A letter was sent to you regarding the balance of the Shalms but no reply has reached us. There are so many exhibitions being organized at the moment that we are running very short and are recalling all available material. If, on the other hand, the pictures are sold, please let me know and we shall send you an official bill to clear our records.

Also, if you desire to retain the prints, it is entirely satisfactory as we have other copies. As a matter of fact, Shalm delivered some new and very exciting silkscreens in black and white and in color, which we can add to your stock if you so desire. But all the originals and certainly the Arthur Dove will have to be returned to us pronto. This holds true of the Marinus as well.

Lawrence mentioned that he sent you a large group of Kienigstein photographs in June, a propos of the letter I wrote regarding an exhibition of this very exciting artist's work. Will you be good enough to mail these prints to me at once.

I hope you had a nice summer and that business is looking out West today.

Sincerely yours,

EGH:pb

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October 11, 1958

Mr. Archibald C. Edwards
817 Fidelity National Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

The only record we printed of our current watercolor show is enclosed. Since the Whitney Museum has the very complete catalogue, we thought another would be redundant at this time. The catalogue referred to was prepared by Frederick S. Wight for the large retrospective exhibition being shown first at the Whitney and subsequently to appear at the Phillips Gallery in Washington, D. C., the Museum of Fine Arts in Boston, Marion Koogler McNay Art Institute in San Antonio, Art Galleries of the University of California in Los Angeles, Art Center in La Jolla, and winding up at the San Francisco Museum of Art next August 18th to September 30th.

I am sure that the Whitney Museum would be glad to send you a copy of the catalogue upon request.

Sincerely yours,

ESH:ph
Enclosure

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the little gallery

39 Palmer Square West

Princeton, N. J.

Telephone 1-4235

The Downtown Gallery
Mr. Lawrence Allen
32 East 51st St.
New York 22, N.Y.

Sept. 26, 1958

Dear Mr. Allen:

We are getting a check off to you on Monday for some of your things which have been sold. On the list of Cushing Original Weather Vanes I notice that you have listed with the five weather vanes which we did take the Arrow with Hand which we decided not to take.

The other thing is that in addition to the weather vanes I took on June 18 or 19, there were one, two or three Shahns to be added to our original list. Do you have a record of this? If not, I think we can straighten it out from our own records.

Thanks very much, and I hope to see you soon.

Sincerely,

Larry Munson

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JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

October 16, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Mrs. Halpert:

In connection with recent purchases, for insurance purposes, I need advice for the insurance company. I have placed the following coverages:

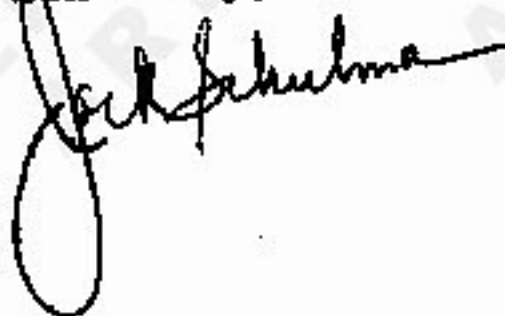
Zorach-Bronze - The Family	\$1,500.00
Rattner - Masks Composition #4 - 1950	2,500.00
Shahn - Apotheosis - 1956	4,000.00

If the above figures are satisfactory to you, I would appreciate your advice so that I can submit it to the insurance company. On the other hand, if you think they should be changed, also advise.

In view of the price on the Shahn's in your new show, I am wondering whether my current valuations are satisfactory. If you believe we ought to review these in the near future, I will send you a list and you can review my present valuations.

Thank you for your attention.

Sincerely,



JS:KB

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September 24, 1952

Mr. Theodore J. H. Gaston, Executive Secretary
Print Council of America
327 Madison Avenue
New York 22, N. Y.

Dear Mr. Gaston:

I note in your last activities report that you are organizing another exhibition of new prints produced during the past three years and I am therefore writing to ask whether you would send us the official entry forms scheduled for distribution before October 8th, so that we may include Shahn's newest prints which he delivered before leaving for Europe.

I hope you will drop by in the near future, as it is always so nice to talk with you.

Sincerely yours,

EGM:ph

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allens lane art center

ADMINISTERED BY THE ALLENS LANE ART CENTER ASSOCIATION

Chestnut Hill 8-0546

Allens Lane and McGladum Street • Philadelphia 19, Pennsylvania

October 8, 1958

Arlyn Press
270 Lafayette St.
New York, N. Y.

Gentlemen:

On August 4, 1958, we ordered 200 copies of the booklet entitled "ABC for Collectors of American Contemporary Arts". To date, we have not received these booklets.

Will you please advise how soon we can expect them since we have a great need of them.

Sincerely yours,
Dorcas M. Hertz
Allens Lane Art Center

ME:db

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